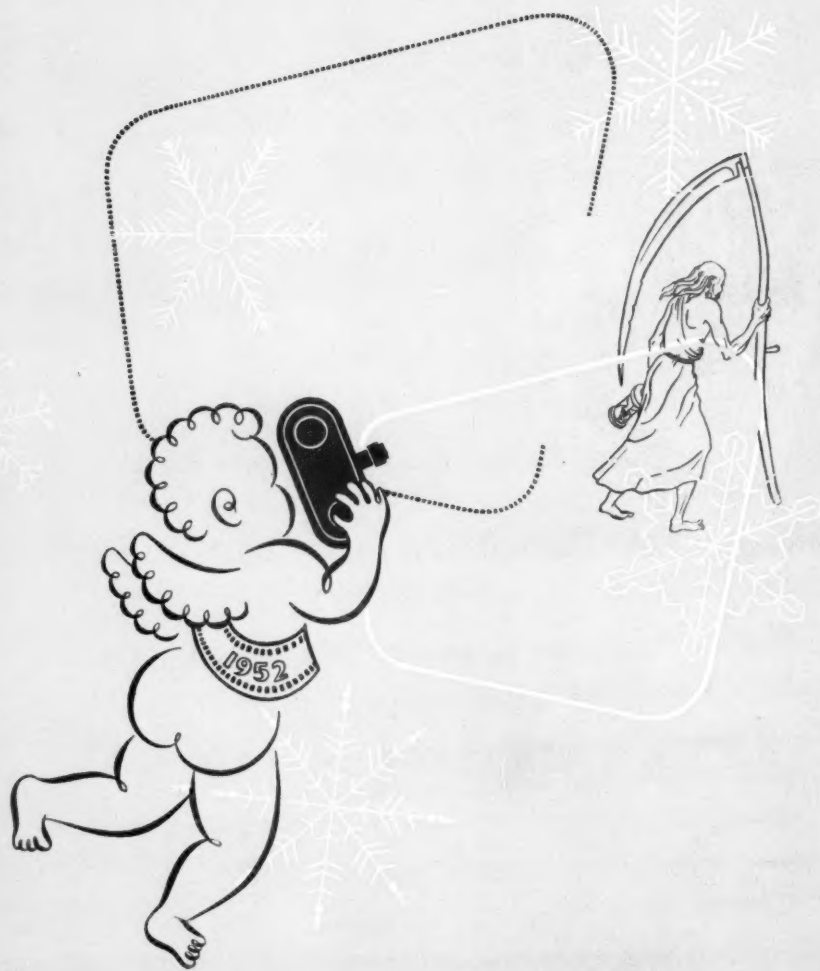


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JANUARY 1952

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8mm.	Usual price	Sale price
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Agfa Movex 8, f/2.8	£22 10 0	£17 10 0
Emel, f/1.9 lens	£32 10 0	£21 0 0
Dekko 110, f/2.5	£35 0 0	£30 0 0
Dekko 110, f/1.9	£42 10 0	£35 0 0
Filmo 134, f/2.5	£42 10 0	£35 0 0
Paillard H.8 with three lenses and case	£150 0 0	£110 0 0
9.5mm.		
Coronet B, f/3.9 lens	£7 10 0	£6 6 0
Pathescope Lux, f/3.5	£10 10 0	£9 0 0
Dekko Standard, f/3.5	£15 0 0	£12 0 0
Pathescope H, f/2.5	£17 10 0	£15 0 0
Dekko Standard, f/1.0	£20 0 0	£17 10 0
Ditmar, f/2.8, 2 speeds	£32 10 0	£25 0 0
Dekko Lux, f/1.9	£35 0 0	£30 0 0
16mm.		
Kodak B, f/3.5 lens	£28 10 0	£18 10 0
Kodak BB Junior, f/3.5	£32 10 0	£27 10 0
Kodak BB Junior, f/1.9	£42 10 0	£37 10 0
Kodak B, f/1.9	£40 0 0	£30 0 0
Victor 3, turret head, 3 speeds	£45 0 0	£37 10 0
Bell & Howell 70, f/1.5	£47 10 0	£37 10 0
Magazine Kodak, f/1.9	£75 0 0	£60 0 0
Kodak K, f/1.9	£75 0 0	£60 0 0
Zeiss K F/1.4	£90 0 0	£65 0 0
Ensign Super, turret, two lenses, case	£85 0 0	£70 0 0
Victor 4, f/1.5, turret head, variable speeds, latest model, as new	£107 4 0	£75 0 0
Keystone A.9, f/1.9, latest	£95 0 0	£75 0 0
G.I.C. P.16, f/1.9, new	£172 0 0	£100 0 0
Bell & Howell 70DE, f/1.5 new slightly soiled	£262 0 0	£235 0 0
CAMERA LENSES		
Cooke 2", f/3.5	£17 10 0	£12 0 0
Dallmeyer 3" f/4 for BB Kodak	£8 10 0	£4 10 0
Meyer 18cm. f/5.5 for Agfa	£18 10 0	£12 0 0
Dallmeyer 3" f/3.5 for Kodak	£17 10 0	£12 0 0
Kodak 8 1/2" f/3.5	£22 10 0	£18 10 0
Dallmeyer 1" f/1.5	£17 10 0	£13 10 0
Dallmeyer 15mm. f/2.9	£7 10 0	£6 0 0
Meyer 1" f/1.5	£17 10 0	£12 0 0

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Kodak 50R, 200 watt	£18 0 0	£15 0 0
Kodak 8/46, 200 watt, list	£33 0 0	£25 0 0
Eumig Super, 250 watt	£35 0 0	£27 10 0
9.5mm.		
Ace with motor	£8 10 0	£7 5 0
Pathescope H, 100 watt	£17 10 0	£15 0 0
Pathescope Lux	£20 0 0	£18 0 0
Pathescope Gem	£30 0 0	£27 10 0
Spectro E, 250w., shop soiled	£48 10 0	£37 10 0
Pathescope Pax talkie, shop soiled	£175 0 0	£125 0 0
Dual		
Spectro 9/16mm. 250 watt, shop soiled only	£56 0 0	£42 0 0
Paillard Bolex G.916	£80 0 0	£65 0 0
16mm.		
Bell & Howell 57	£35 0 0	£27 10 0
Siemens Standard	£40 0 0	£35 0 0
Spectro E, 250w., shop soiled	£48 0 0	£37 10 0
Paillard Bolex G.16, 500w.	£65 0 0	£50 0 0
Keystone K.160, 750w., new	£80 0 0	£65 0 0
Bell & Howell ST, 750 watt	£65 0 0	£55 0 0
16mm. sound		
Victor 40 complete	£140 0 0	£125 0 0
B.T.H. 301, as new	£235 0 0	£185 0 0
G.B. Bell & Howell 601	£185 0 0	£165 0 0
Ampro Stylist, complete	£165 0 0	£150 0 0
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Bell & Howell 609 Arc projector, complete, shop soiled	£650 0 0	£550 0 0
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Weston C.T.W. Bead, 40 x 30	£10 4 2	£6 10 0
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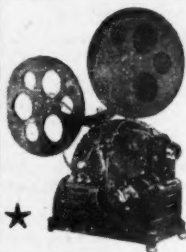
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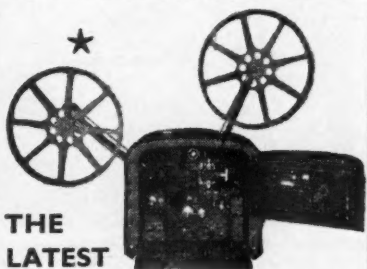
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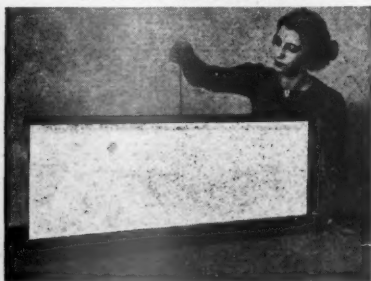
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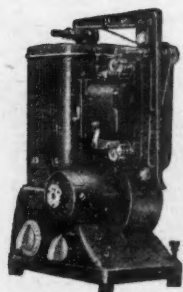
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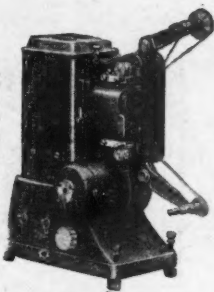
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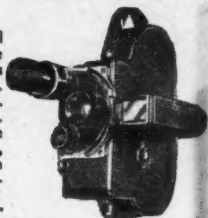
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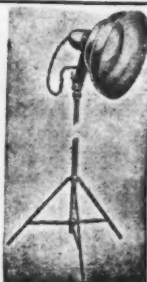


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 Permits numerous lighting effects. Cross arm rotates through 180° and reflector units adjustable to any position on the arm, swivel in all directions. Four reflectors are shown, but more can be used to form vertical or horizontal banks. Telescopic stand with cross arm vertical extends to 8ft.  
 With two 7in. Reflectors and B.C. Holders ... £8 8 0  
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Provides top light where you want it. Telescopic stand, with folding feet, extends to 6ft. and 4ft. Boom carries 10in. reflector, adjustable on ball joint. Counter weight balances boom when fully extended. Complete with E.S. Holder, 9ft. of flex, and plug adapter, £8 8 0



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Telescopic Stand extends to 8ft. 7in. Reflector and B.C. Holder, £4 0 0

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Controls floodlights, etc. A press dims during preparation. A further press switches on maximum light for actual filming. Saves current and bulbs. Also works as a straight on/off switch for enlargers, etc. Size 5"x2½"x2½". For 200/250 A.C. up to 6 amps. £1 12 6



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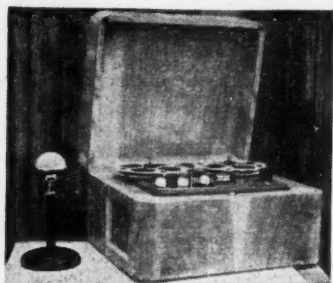
# ALL HAIL TO THE NEW YEAR



## WELCOME 1952



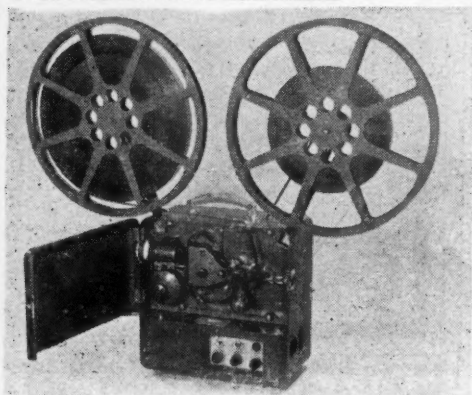
We extend to our many customers and friends all over the country our cordial greetings from all of us here at Bolton, and trust we may be favoured with your continued support as in the past. New customers are particularly welcomed, and we look forward to hearing from you . . . soon!



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We have good stocks of most popular makes and we are very pleased to introduce the latest addition to our wide range — **THE S.R. RECORDER**. This instrument utilises the standard 1,200ft. reels of plastic tape. Excellent reproduction of both speech and music, simple to operate, complete in Sycamore or walnut veneered cabinet.

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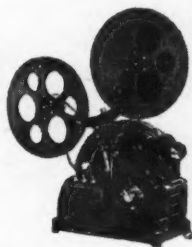


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The most popular 9.5mm. sound projector ever produced! The demand for this most amazing little projector has been amazing, and the manufacturers are doing a wonderful job in coping with the home market demands, and at the same time fulfilling their export commitments. The sound reproduction is extraordinarily good, and using a low voltage lamp, an exceedingly brilliant picture up to 5ft. wide is obtainable.

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PATHE 'SON' PROJECTOR**

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10" Speaker. 900ft.  
Film capacity.  
Brilliant  
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Complete  
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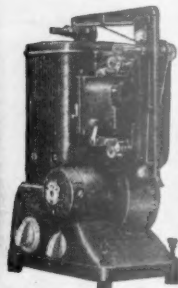
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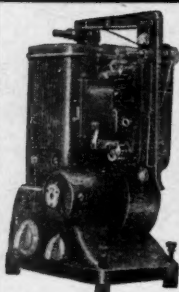
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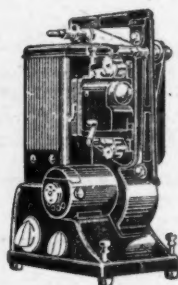
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The Sheffield Photo Co. Ltd. take this opportunity  
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a **VERY HAPPY NEW YEAR** in 1952  
—with even better shooting with your Cine camera!

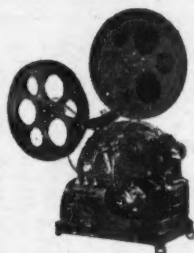
It obviously pays to read our page of cine items, judging by the large mail we receive day by day. This month we consider we should draw special attention to a particularly fine dual projector, and **British** too!



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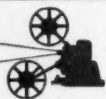
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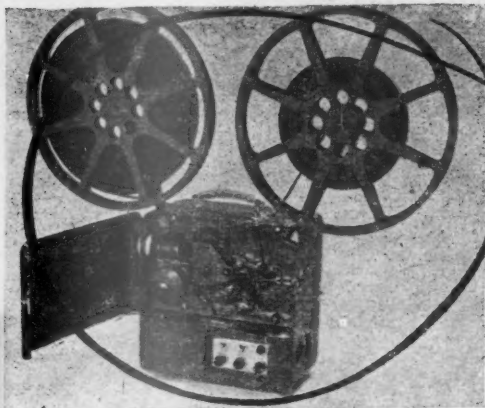
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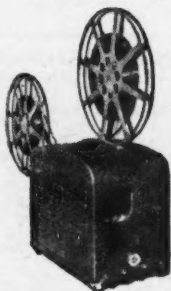
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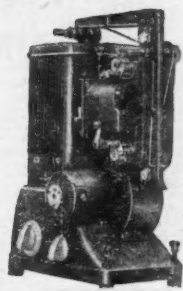
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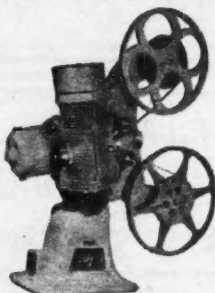
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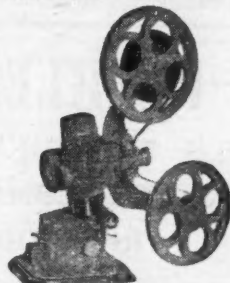
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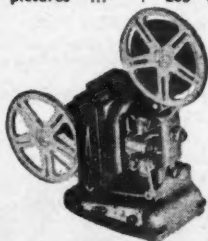
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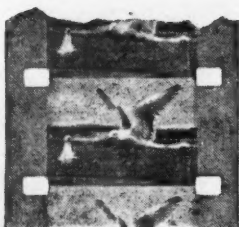
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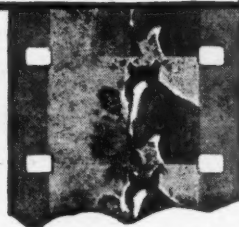
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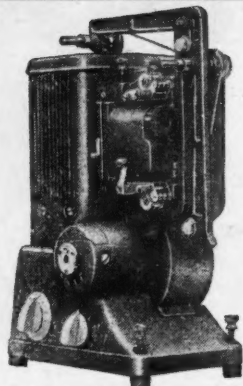
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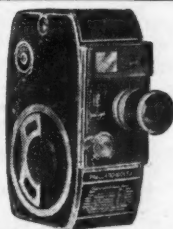
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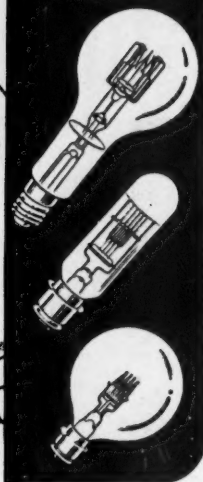
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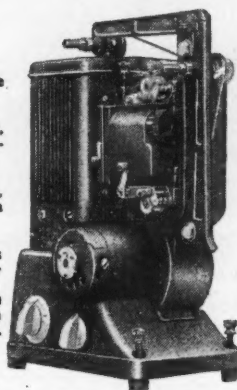
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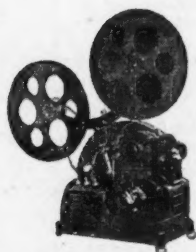
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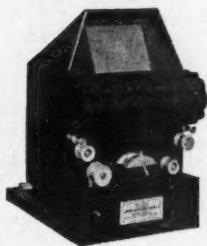
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Service



January in December—sounds odd? Well, it is just the way things happen. This may be your January issue, but Christmas stands as firm as ever in the month of December, and there it is, just about ten days ahead. So "Good Cheer" to all our friends; and may we serve you more and more in 1952.

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# Amateur CINE WORLD

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Dick Barton off duty.

## DICK BARTON WINS THROUGH AGAIN

AND TAKES TWO PRIZES IN THE  
A.C.W. INTERMEDIATE COMPETITION

• FULL RESULTS •

Radio's Dick Barton (Gordon Davies) has battled through again—in the A.C.W. Intermediate competition—winning two prizes in the Class A section (for films taken with fixed focus cameras). But it was not a characteristically exciting victory, for the odds were not as formidable as we had hoped.

Thousands of amateurs read A.C.W. Thousands make their own films. We have so often been asked to bear in mind the needs of the 'average' movie-maker and to offer him encouragement wherever possible. We have so often been told that, while everyone likes to see the Ten Best, our 'average' man regards winning an award in it as beyond his attainments—this despite the frequently caustic criticisms of the films published in our columns from film producing members of the audience.

And yet only 147 films were received for Intermediate—way down below Ten Best entries for the past three years. We are prepared for a smaller Ten Best entry this year because film stock has been so scarce, but shortage of film could not have been the only reason for the disappointingly small Intermediate entry, for films made within the past two years were eligible.

### Handicapping Not Wanted

No, it seems clear that you don't want to forgo the satisfaction of measuring your work with the best that the amateur film movement can produce, that you don't want former plaque winners to be handicapped. And, after all, we shouldn't be disappointed by that—on the contrary. Nevertheless we have one lament: about quality.

We arranged for two classes in Intermediate. Class A was for fixed focus  $f/3.5$  cameras, Class B for any other type of camera. We blithely averred that we didn't expect to see any appreciable difference between the films in either class, and so we did not judge them in separate classes,

intending to select five films from each from those entries that reached the final round. Yet frequently we had to call out to the projectionist: "Get it a little sharper, please!". And his reply always was: "I can't! It's the film." Then we would check and find we had a Class A film.

The trouble is that the beginner is invariably reluctant to feature *people* in his films. He seems to have an antipathy for close and mid shots. He prefers the long shot every time. And he will go in for scenics. But the fixed focus camera is set for mid shots and reasonably close shots. Hence distant shots are rarely quite sharp—not chronically out of focus, but with just that trace of woolliness which can be so disturbing to a critical viewer.

### The Reason Why

Hence the advice so often given to the beginner to get plenty of close shots into his picture. It isn't only that the close shot gives vitality to a film or that the 'family' should be allowed to see themselves properly on the screen. The quality of the shot also comes into it. So if you have a fixed focus camera, steer clear of the purely scenic film. Your films will have much more punch if the shots are bold and clear.

The performance of the fixed focus lens is, of course, a technical matter. The performance of the man behind the camera is not. We have frequently declared that you can produce just as good a film with an inexpensive camera as with an instrument positively bristling with refinements—and we still mean it. In the final analysis it's your outlook on film-making that matters: the imagination you bring to bear, the care you bestow on the production, the knowledge you have of what a camera will do and what it won't do.

We have always taken the view that the less money you have to spend on your hobby the more trouble you are likely to take over

## The A.C.W. Badge is Here!

First supplies of the A.C.W. badge have now arrived. The pleasantly dignified design is handsomely produced in a dull silver (sil-ox) and the letters A.C.W. are picked out on a strip of black enamel over a globe in relief. The large order we have placed enables us to offer it at the very modest price of 1s. 6d. post

free. When ordering, please state whether you require stud or brooch fitting. A reprint of the A.C.W. Exposure Tables, ready for pasting into your cine data notebook, is supplied free with each badge. Please send your order with remittance to Badges, Amateur Cine World, 24 Store Street, London, W.C.1.

it, apportioning out the film with careful husbandry and savouring the pleasure of taking each shot. For we can't think that our personal experience is unique. The pleasure we got from the making of our very first films was much keener than the pleasure we have derived from later efforts. It isn't merely that the novelty has worn off or that there is not so much stimulus now from the search for ways of expressing one's ideas.

### Pride of Workmanship

When the purchase of a cheap secondhand camera had bankrupted us of pocket money for months, and the purchase of film stock meant giving up some other pleasure (once it entailed enforced absence from the local cinema for three months) we savoured every minute of movie-making and took the greatest care to do the best we could—according to our lights—with the hardly earned material.

Yet we have to report that too few films in Class A gave evidence of pride of workmanship. The 9.5mm. entries were the worst offenders, but that is chiefly because there were more of them: 32 9.5mm., 10 8mm. and 5 16mm. The Class B entries were: 8mm. 28, 9.5mm. 31, 16mm. 40. A film missing somewhere? Yes, one 9.5mm. could not be classified since it consisted of drawings made directly on the film, no camera being used.



From "Wedding Day" (Gordon Davies)

Although on the whole the Class B films were better made than the Class A, we don't mean to imply that the standard of the latter was consistently low. It is true that there were a few films exhibiting the familiar errors made by the beginner: erratic camerawork, too many rapid, undisciplined pans and action played out too much in long shot. These are mistakes which nine out of ten of us make when we are new to movies, and we learn better in time. We salute the beginners who entered for Intermediate and hope that the judging sheet and brief comments which each received will have been some help to them in their quest for quality.

It was the more practised worker who disappointed—the man who clearly demonstrates that he knows what he is about and yet every now and then stuns one with appallingly bad shots. In the middle of a lusciously photographed sequence he will cheerfully sling a shot so badly underexposed that it is difficult to determine what it is. He will show a succession of good, steady shots and then fling a length of hose-piping at you. In other words, he's an untidy worker, lacking in respect for his craft.

### Attention to Detail

It is surprising that it should be the man with the lower-priced camera who should err in this way, for these are not faults inherent in the use of modest equipment. As a case in point, in one film entered in Class B (*The Locomotive Spotters*, 8mm., 155ft.), Mr. J. M. Burrows, the producer, went to the trouble of using an orange filter for a shot of a small boy in green cap and red flash because the small boy lost the brown cap with orange flash in which he had been filmed in earlier shots. Judging by the general standard of workmanship, one regretfully concludes that not very many of the Class A entrants would have been prepared to go to similar trouble.

The making of a good film demands meticulous attention to detail, for there are so many things on which one has to keep a wary eye. It will inevitably be scrappy

## THE PRIZEWINNERS

### Class A

**Awheel in the Cevennes**, 9.5mm., 280ft., by Geoffrey R. Kerby, Harrow, Middx.  
**Hallo Penelope I**, 9.5mm., 130ft., by Gordon Davies, London, S.W.7.  
**Summer Snapshots**, 16mm., 300ft., by F. C. Pateman, London, W.5.  
**The Spell of Spring**, 9.5mm., 200ft., by George C. Hanney, Twickenham, Middx.  
**Wedding Day**, 9.5mm., 180ft., by Gordon Davies, London, S.W.7.

### Class B

**A Dog's Life**, 16mm., 400ft., colour, by Lewis Wehley, Sutton Coldfield.  
**Hectic Holiday**, 16mm., 125ft., by A. Sidi, Shadwell, Leeds.  
**Portrait of Peter**, 16mm., 200ft., by A. E. Gillings, London, N.W.9.  
**Tale of a Kite**, 8mm., 100ft., by John Soulsby, Fownhope, Hereford.  
**What Shall We Film?**, 16mm., 175ft., by Michael and Margaret Davies, Quinton, Birmingham 32.

Each of the producers of these ten films wins an award of £5. Leaders have been awarded for the following entries:

### Class A

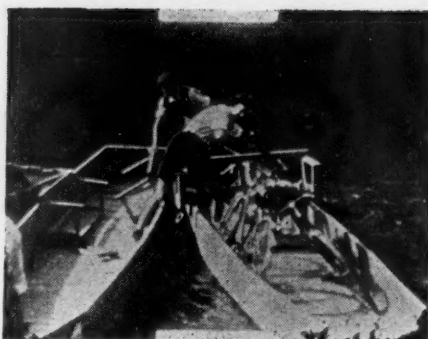
**A Day at the Zoo**, by T. B. Sansom, 120ft. (9.5mm.).  
**Behind Your Back**, by K. G. Smith, 250ft. (9.5mm.).  
**The Fearless Aviator**, by A. C. Ericsson, 150ft. (9.5mm.).  
**West of the Sunset**, by D. G. Johnson, 350ft. (9.5mm.).

### Class B

**A Christmas Fantasy**, by F. J. Nokes, 100ft. colour (8mm.).  
**A Day With the Advanced Wing**, by H. S. Rees, 300ft. S.O.T. (9.5mm.).  
**A Pinch of Salt**, by N. B. Butterworth, 130ft. (9.5mm.).  
**Autumn**, by R. A. Yeatman and W. H. Lloyd, 140ft. S.O.D. colour (16mm.).  
**A Week-end at the Victoria Falls**, by A. C. Thornton, 310ft. colour (16mm.).  
**Before the News**, by Ardleigh House, F.S., 450ft. (9.5mm.).  
**Cardiff**, by W. Gilpin, 200ft. (9.5mm.).  
**Continental Holiday**, by T. H. Tetlow, 450ft. (9.5mm.).  
**Devonport Field Guns Crete 1949**, by R. Blaxland, 150ft. (16mm.).  
**Dudley Zoo**, by O. Underwood, 200ft. colour (8mm.).  
**Even You Can Do It**, by T. Ward, 310ft. (16mm.).  
**Experiment**, by Dunraven School, 100ft. (16mm.).  
**Find The Lady**, by T. N. Byron, 150ft. (8mm.).  
**Guess What**, by W. L. Curle, 50ft. (8mm.).  
**Hand Thrown Pottery**, by S. E. Thomas, 250ft. (9.5mm.).  
**Hidden Treasure**, by Dunraven School, 150ft. (16mm.).  
**If**, by S. G. Alexander, 300ft. (16mm.).  
**In the Isle of Wight**, by R. R. S. White, 210ft. colour (8mm.).  
**It Was in June**, by N. Phillips, 200ft. (9.5mm.).  
**Jealousy**, by Dunraven School, 150ft. (16mm.).  
**John's Seventh Birthday**, by H. W. Dawson, 200ft. (8mm.).  
**The Little People**, by Wallasey A.C.S., 380ft. colour (16mm.).  
**The Locomotive Spotters**, by J. M. Burrows, 160ft. (8mm.).  
**Magic Mislaid**, by J. C. James, 125ft. (8mm.).  
**Margaret and Bill**, by G. H. England, 100ft. (16mm.).  
**Married in March**, by R. Hill, 100ft. (8mm.).  
**Mediterranean Playgrounds**, by Dr. N. H. Bloom, 240ft. (9.5mm.).  
**Midsummer Dream**, by Dr. M. B. Thompson, 100ft. colour (8mm.).  
**Out of Order**, by D. H. Bird, 150ft. S.O.T. (9.5mm.).  
**Passing Out Parade**, by H. S. Skuse, 100ft. (8mm.).  
**Scottish Holiday**, by O. Underwood, 800ft. colour (8mm.).  
**Silverstone Grand Prix**, by H. S. Rees, 200ft. S.O.T. (9.5mm.).  
**Summer Camp**, by S. A. Challoner, 400ft. (16mm.).  
**379**, by R. Hill, 200ft. (8mm.).  
**Tuppenny Post**, by R. C. F. Purland, 200ft. (9.5mm.).  
**Two Weeks of the Year**, by H. T. Dumbleton, 400ft. colour (16mm.).  
**Week-end at St. Ives**, by D. B. Allen, 400ft. (9.5mm.).  
**Whipsnade 1950**, by H. W. Roberts, 320ft. (16mm.).  
**Woman's Work is Ever Done**, by J. Leslie-Jackson, 75ft. colour (16mm.).

### Drawn on Film

**A Scribble Dance**, by C. R. Gillling, 40ft. colour (9.5mm.).



From "Awheel in the Cevennes" (G. R. Kerby)

unless you have sketched out the framework of the whole thing before you start shooting. Yes, but what about the sort of subject which the director cannot mould as he wills: a wedding, for example? A film of a wedding can be planned just like any other film, although much of the creative work must be done after shooting.

One of Mr. Davies's films, *Wedding Day*, provides proof of this. He tells us that "contrary to a belief held in some quarters, being an actor makes one not a little bit less impecunious than most, and both of my films were of necessity 'sponsored' by the main interested parties—the bridegroom in the case of the wedding film. This sponsorship has many good points because certain boundaries are immediately set by the need to get the job done within the limits of the sponsor's backing.

### An Off-Scene Part

"As I was playing the best man in *Wedding Day*—a very full part, even if mainly off-scene—I had to bring in a friend to take shots of the wedding. There was a quick briefing the night before, and he was then let loose and must have the credit for making full use of the small children who unexpectedly turned up to watch the arrival and departure of the guests." (Shots of them are intercut in this sequence, providing a light touch and helping to smooth over inevitable continuity gaps.)

He found editing material he had not shot himself very useful experience. Then, "having seen my first rough cut, I had to decide how to finish the film, and worked down from grandiose schemes to a practical one which would fully utilise the remaining sixty feet of film at my command. Finally, in an attempt to tie up the over-short reception sequence, I got the bride and bridegroom (now installed in their own flat) to dress again in their wedding finery.



"The Spell of Spring" (G. C. Hanney)



"Hullo, Penelope!" (Gordon Davies)

"Relieved of my duties as best man, I 'attacked' the couple with my camera, among the scenes shot being a close-up of the bridegroom's hand leaving the cake knife handle and taking the bride's hand. Then came a shot of them embracing, the scene being dissolved to the final exterior sequence with the aid of an ordinary cut-glass tumbler."

Mr. Davies was fortunate in that the 'sponsor' did not prove intractable on finding that unsuccessful shots of his favourite relations had been cut out. And the 'sponsor' was fortunate in his director who was prepared to go to some trouble to make a satisfactory job of the film. Mr. Rowland Hill, the producer of another wedding film, *Married in March* (100ft., 8mm., Class B) went to much greater trouble to stage specially acted incidents, and certainly secured an interesting, unusual picture, but it is unconvincing because the staged sequences are rather at variance with the actuality shots.

#### *Late for the Wedding*

Trouble with the car makes the bridegroom late. The clock giving the dire news hangs above an undertaker's premises! The bride impatiently taps her foot: comedy stuff, but is a real wedding subject for comedy? In the specially staged leaving-for-the-honeymoon sequence the only luggage the couple carry is a small attache case. Comedy or a mistake of the producer's? One isn't sure—and one is no less uncertain of the approach throughout.

Considerable ingenuity has gone to the creation of fictional situations, but they overload the film, and not enough is seen of the couple—and surely if they wanted a wedding film they would want it as a record. But *Married in March* is a lively film (far quicker moving than most) and the imagination displayed in it augurs well for Mr. Hill's

future work. It is one of the 41 films awarded a leader.

What of the child film? Can that be a coherent entity, too? Small children are not amenable to direction. 'Try to get them to go through a simple little routine for the camera and you invite failure. How can continuity be achieved? Mr. Davies shows how in his second prizewinning film, *Hullo, Penelope!* This is a case of treatment transforming an ordinary enough subject. It's just a film of a small girl being taken into the park by her mother, meeting friends, and being taken home again.

#### *Happy Inconsequence*

One might think that the chances of success with such a subject must be small because nothing of any consequence happens, but it is precisely because of its happy inconsequence that the film is so engaging. Had it been constructed loosely and casually, the theme would have defeated the producer. The contrast of busyness and vitality of the treatment with the pedestrian nature of the action gives it its charm. Something of the child's own tireless activity and random intentness of purpose is thus conveyed.

*Hullo, Penelope!* has a clearly marked rhythm principally because it has shot to shot continuity: each has a clearly defined relation to the next, and most are cut on action. Yet though obviously visualised as a coherent whole, it was unlikely that a detailed script was worked out for it. The cutting on action indicates that the author has a 'cinematic eye' and has trained himself to remember and anticipate action so that it fits into the framework he had planned for it.

His task was made easier by the action being more or less continuous, yet even so it was shot on three separate days, two of the shooting sessions being six weeks apart. Penelope is his god-child and the film was 'sponsored' by her parents who, together

with the author, were called upon to exercise remarkable restraint and cunning in persuading her to do more or less what was wanted. But the credit for a very attractive film goes to Mr. Davies.

A remark by his wife gave Mr. G. C. Hanney the idea for his prize-winning film, *The Spell of Spring*. Depressed by power cuts and the general gloom, she cheered up enough to express the view that 'things wouldn't seem so bad if only the days were longer. When the flowers come out in the garden and the trees are in bud, life will be worth living again.' Then he remembered W. H. Davies's poem which begins: "What is this life if full of care . . .", and they decided to build a film by fitting the sequences to a line or two of the verse.

It is a praiseworthy attempt at translating the poem into visuals, and while it tends to be a set of 'moving stills' with only a very slight thread of continuity—a continuity of thought rather than of sight—it is pleasingly done. Shot in a variety of locations (among them Kew Gardens), a point in its favour is that the scenes are not presented as factual records of places. For example, decayed farm buildings at Dorking and weather-beaten statuary in a Twickenham park serve to illustrate the line: "The seasons work their will on crumbling stone," but no attempt is made to establish the locations.

#### Good Examples

Mr. and Mrs. Hanney attended all the pre-war Ten Best shows and remembered a number of films as examples to follow, but although they had been filming since 1936, they 'never had the pluck to have a go at the Ten Best with our own modest equipment'—a Pathescope B bought for £2 secondhand. All the shots except one were taken on a tripod—but it doesn't look like it!

The Model B has no tripod bush so Mr.

Hanney made a cradle and mask holder for it. About 50ft. of the total footage (Gevaert Super Pan) was discarded, some of the flower shots, in particular, causing trouble. Photographed in sunshine, the light reflected from the background of leaves gave a spotty effect, so thereafter they shot on relatively dull days.

The titles were produced on a home-made titler based on one described in the *A.C.W.* handbook, "Cine Titling Simplified," and a Blendux meter was adapted to give highlight readings as recommended in another *A.C.W.* handbook, "Exposing Cine Film". "A proper highlight meter is one of the things I hope to get before long," says the producer. Perhaps his success with *The Spell of Spring* will bring it nearer.

#### Must be Scripted

The quality of the photography varies considerably in *Summer Snapshots*, by F. C. Pateman, but it is a bright, intelligent film which holds the interest throughout. The continuity occasionally comes unstuck but it has a virtue which so many holiday films lack: it is planned as a *film* rather than as a series of roughly related shots. The author tells us that experience with an earlier holiday film convinced him that the best holiday pictures must have scripted sequences. So for his prize-winning film he decided on a slight story of boy meeting girl.

"An illustrated script was prepared and sent to *A.C.W.* for criticism. It was returned with some kind, helpful suggestions, but unfortunately it was not possible to stick to the story because of long delays due to bad weather, and I had to be content with five acted sequences and some postcard views." Let him now take up the story himself:

"When I arrived at the holiday camp I looked about for a suitable young couple to play the leading parts, and before long had persuaded two teen-agers to co-operate. Neither had done any acting before, but it was surprising how quickly they grasped what was wanted. Fortunately they had already developed an interest in each other, so it was not a very difficult matter to keep them together! I was glad of this when later we were forced to abandon the script. We all



Frame enlargement from "Summer Snapshots" (F. C. Pateman).

went on organized excursions together and I just shot 'off the cuff'.

"For a filter, a piece of 2x green filter gelatine was stuck inside the lens hood and left there for the whole fortnight. As it was not touched and stayed in place, it proved quite satisfactory. I used my favourite stock, Gevaert Microgran, which gives excellent rendering and is more contrasty than some makes. But some of my beach scenes turned out to be underexposed because I had not allowed for the strength of the shadows. I bought a new Kodak-Avo meter for the occasion and found I could conveniently operate it with one hand while holding the camera with the other.

"A home-made unipod helped a great deal towards getting steady shots. I strongly recommend every amateur to use something of the kind when on holiday, for few would ever lug a tripod about. The unipod is quite light and easily portable. To make it, I cut off the handle from an old tennis racket, fitting a circular wooden disc at the top about 2in. in diameter and  $\frac{1}{2}$ in. thick. A  $\frac{1}{2}$ in. Whitworth bolt was fixed into this for the camera bush. A telescopic leg was detached from an old still tripod, and the top pushed into the lower end of the racket handle. The hole was made in the latter by burning with a red-hot poker until a tight push-in fit was obtained. Adjustments were made, by trial and error, until the camera view-finder came level with my eye when I stood erect."

#### Stand-In

Like all successful movie-makers, Mr. Pateman was prepared to go to some trouble. The leading lady could not swim, but some shots of her in the sea were obviously desirable in a holiday film. Abandon the idea? No, another girl of the same height and build was persuaded to don her costume.

"On one occasion I waded up to my chest into a rather choppy sea to shoot some of these scenes, but nothing was gained in effect, so I decided that in future it would not be worthwhile risking getting the camera wet or the flimsy filter splashed.

"I did not decide on a main title until after I had arrived home, so I shot one with letters drawn in the sand on an artificial beach at a nearby reservoir. Not having a



The producer (F. C. Pateman) snapped using his home-made unipod for a scene in "Summer Snapshots."

supplementary lens, I drew the sub-titles in white letters on large sheets of black paper, 30in. wide, and filmed them in subdued sunlight at f/16 at a distance of about 5ft."

At the end of the film the boy and girl are seen looking at some snapshots they had taken. The girl likes the one of her which the boy took, but the boy is not so appreciative of her efforts at portraiture. They express the appropriate reaction, but if the scene was to get over as intended, the audience would have to be shown close-ups of those snaps.

#### Another Use for Spectacles

"I was stumped until I noticed my mother's spectacles on the table. By focusing an image of the window on the back of my hand with one lens, I found that the focal length was about 14in. This was just about right, so I set up the camera on the dining table, got mother to hold the spectacle lens over the camera lens, made careful allowance for parallax by measuring, and fired away at the snapshots held in my left hand as I operated the camera with my right.

"I spliced in titles and inserts—and the next day some of the splices came apart in my hands. I had left the cork out of the cement bottle for nearly a week!" A new bottle of cement, splices re-made—and the film was ready to go off. All of which proves that attention to detail pays handsome dividends!

(Continued on page 944)

# Home Processing Isn't Tricky



Frame enlargement of a novel title for a short family film.  
The board is lowered . . .

Taking up cine after long addiction to still photography, I felt there was something missing. As a hobby it seemed incomplete without the pleasure of messing about in the darkroom, and when I received back from the processing station a film that was not as good as it should have been, I couldn't help feeling that if I had done everything myself the result might have been better.

So I read everything I could find about home processing, and felt still more frustrated. Apart from an insistence on long spells in utter darkness (which wouldn't really worry me) it seemed that to process a bit of film one had to spend an evening mixing up buckets of solutions from varied formulae, and then another long evening doing the job. First development had to be timed with an exactitude that is foreign to my nature; second exposure had to be estimated with nicety according to the result desired; solutions ought to be made up with distilled or boiled water; and one had to be prepared for so many disasters that the chance of getting good results seemed remote. And it was going to be expensive.

## *Much too Tedious?*

Of course that was not what the writers actually said, but the general impression left on a beginner was that home processing is much too tedious and tricky for the ordinary amateur. Perhaps this resulted from reading too many accounts too quickly.

By H. A. POSTLETHWAITE

Anyway, now I have processed a thousand feet or so I am satisfied it is all nonsense.

I don't do anything in complete darkness. I don't use distilled or boiled water, or filter solutions. Processing a length of film takes three-quarters of an hour, which is nothing like a long evening. The mixing of solutions is only an occasional relaxation, and the cost of processing 25ft. of 16mm. film is about eightpence.

**Darkroom:** One needs a room that can be made dark, but that means any old room at all. For some years when living in hotels in London I carried on still photography in a small bedroom, not supplied with running water, from the development of negatives to the finishing and mounting (with the aid of the housekeeper's flat-iron) of exhibition prints.

Now, living in a flat, I still use a bedroom. Dark curtains and an army blanket shut out light from the window; a 3ft. by 2ft. table accommodates the processing apparatus, and the bed (a most useful accessory in a darkroom) supports a large drawing board which serves as a second table. That is where I put the clock, precisely under the safelight, so that operations can be timed without the tedium of counting. Processing cine film is a much more orderly job than making a 15 x 12 print.

**Apparatus:** The most convenient method of working is with a developing drum, and the handyman, I am told, can make one for himself quite easily. Many designs have been published. Or one can be bought ready made. Mine takes 25ft. and requires only ten ounces of solution. This means that a brew of 1½ litres of No. 1 developer (two wine bottles) will serve five developing occasions, and one lemon-squash bottle of No. 2 developer will serve six occasions, for although No. 1 must be thrown away every time, No. 2 developer can be used two or three times.

An alternative to the drum is the frame; it is equally efficient and does not need much more solution. Unfortunately I have never discovered a means of keeping fingers out of

the developer when using a frame—and my fingers are sensitive to chemicals.

It no doubt is best to wind the film on the drum or frame in darkness and to continue in darkness up to the reversal stage. But one does feel rather lost in complete darkness, and I have noticed no adverse effects from using a safelight. The 15 watt lamp, with an Ilford G.B. 908 screen, is about five feet from the developing drum, and I stand so that my body throws a shadow on the film except when I want to examine it. The light is very dim, but it does enable me to read the clock, to pick up a jug or bottle without fumbling, and to empty the tank into the bucket instead of on to the carpet.

**Timing:** Most of my processing is done on outdated film, and early results were decidedly muddy. Mud is what one gets when first development is inadequate. If first development is carried too far, the results are harsh, but that is better than muddiness, and in between the extremes there is, in my experience, quite a wide gap.

I now give nine minutes at 65° with this particular film and the Gevaert formula, but the results are practically the same if development is continued for three or four minutes longer. I do not like working at a higher temperature than 65° for (again with this particular film) there is a tendency to reticulate. Sometimes the film has looked so appallingly bad when wet that I have almost scrapped it, but even that degree of reticulation does not show when projected except perhaps by a softening of detail.

To avoid reticulation when I have to work at a higher temperature than 65°, I introduce a hardening bath for five minutes between first development and reversal. This is a simple solution of chrome alum and is made thus: some chrome alum is put in a bottle with some water and allowed to dissolve as far as it will—an operation that may take days. If it all dissolves, more crystals are added; if it doesn't all dissolve, more water is added. One part of this stock solution is diluted for use with about six parts of water.

**Second Exposure:** Instructions for second exposure vary enormously. It seems to me that the only mistake the amateur can make in second exposure is not to give enough. If ordinary room lighting is switched on as soon as reversal is complete, the film will get all it needs in the eight minutes or so before second development, but you can give as much more light as you like.

A degree of control can no doubt be exercised in cases of wrong camera exposure, but wrong camera exposures seldom affect

the whole length of film equally. So if underexposure were corrected by shortened second exposure, any overexposed parts would be made worse than ever.

**Washing.** A lot of processing time is spent in rinsing and washing, but here again instructions vary so much that one may surely take the minimum recommended time at each stage; this at any rate is what



... to reveal the 'star'. The film was processed at home in the manner described in this article.

I am doing, and until I find it unsatisfactory, processing times work out thus:

	minutes
Soak .. ..	1
First developer ..	9
3 rinses .. ..	2
Reverse .. ..	6
4 rinses .. ..	3
Clear .. ..	3
3 rinses .. ..	2
Second developer ..	3
2 rinses .. ..	1
Fix .. ..	5

Total 35 minutes, at 65°

For all I know there may be flaws in this scheme of speeding-up, but the results look all right to me, and I do not see how any deficiencies at these stages can affect the permanence of the film.

The final wash is another matter. Most instructions advise 30 minutes, and I haven't the courage to cut this down for fear that traces of hypo remaining in the film may cause it to deteriorate in five or ten years time. Nevertheless, I remember reading a long time ago a statement made, I believe, on good authority, that Leica 35mm. film can be thoroughly washed in 13 minutes by soaking in half a dozen changes of water—and that has been my standard ever since.

Leica negatives made twelve years ago and washed for only 13 minutes are perfect to-day, so presumably cine film could be adequately cleared of hypo in the same way. However, cine film is not completely

(Continued on page 928)

George Pearson began film-making in 1912 under conditions which in many ways were akin to those in which the amateur of today works. In last month's instalment of his fascinating autobiography he told how he made a series of thrillers about the extraordinary adventures of Ultus, the Avenger—a series which led by way of a number of interesting pioneering productions to the famous comedies featuring Betty Balfour as the Cockney character, Squibs. It was 1921. Squibs had come to stay.

## A FACTORY FOR FIVE SHILLINGS

By GEORGE PEARSON

It was at this time that America once more spurred us in Britain to greater efforts. Chaplin had made *The Kid*, Griffith had shown how pure melodrama could stir the heart with his *Way Down East* and Rex Ingram had swept the States with his amazing *Four Horsemen of the Apocalypse*—Rudolph Valentino had revealed the importance of the film star. The film without speech was rapidly growing in stature.

Even so, there was a strange prejudice against film-makers. When we planned *The Wee Macgregor* J. J. Bell, the author, obtained a permit from the Provost's office for the filming of a short scene in Kelvingrove Park, Glasgow. Betty had to meet Donald Macardle there—that was all. Just Christina meeting the Wee Macgregor to establish the opening of a love match in the correct national environment.

I had found an isolated and suitable spot, had rehearsed, and was about to film, when two constables appeared. I showed my permit. To my surprise, it was useless. They said they had not been officially informed and that it was quite possible the letter might be a forgery.

### Trouble with the Law

I was ordered out of the park, escorted by a policeman on either side, followed by my two artists and the cameraman. One of the policemen informed me, at departure, that he had met my kind before, and knew just what to do if I caused trouble. In those days to plank a movie-camera in the streets was to the police like a red rag to a bull. Anyhow, that was my experience in Britain, but *tempora mutantur*, things have changed now.

For our next Squibs story, I had a most curious urge to open with stark tragedy, and from that swift and quite unexpected beginning to move quite logically into sheer comedy. A mad idea, if you like, but worth exploration. *Squibs Wins the Calcutta Sweep* opened straight away with a murder,

moved in a perfectly reasonable way into the wildest comedy, and came back to the murder solution in hectic Paris, where Squibs had gone to spend some of her winnings from the Calcutta. I think the idea of murder and mirth in the film must have germinated from something Rupert Brooke had said in his student days: "Tragedy and Comedy will not leave the world while two things stay in it—Death and Fools."

### Invigorating Competition

With the coming of 1923, I think British film-makers were getting to closer grips with their medium, realising more and more its possibilities, controlling more wisely the exaggerated gesture and overstressed facial expression, acknowledging the importance of action, yet discovering the greater importance of mental motivation that lies behind all action, and in the discovery, seeking the secret of its revelation on the screen. And there was invigorating competition from the many well-established great ones of the American screen—Douglas Fairbanks, Snr., Mary Pickford, the Gish sisters, the Tal-madges, Valentino, Lloyd, Costello, Stroheim, Keaton and Chaplin the genius.

Of the British films of this time I recall (among many others) Hepworth's ambitious *Comin' thro the Rye*, Maurice Elvey's *Don Quixote*, with George Robey, Adrian Brunel's *Man Without Desire*, with Ivor Novello, and Graham Cutts's *Woman to Woman*. With the last mentioned a new figure entered the film arena: Herbert Wilcox, still with us in the very forefront of British film production. And in association loomed another figure who was eventually to rise through sheer merit of performance, vision and judgment, to a position of supremacy: Sir Michael Balcon.

My own efforts were confined to the original story written directly for the screen; a very ambitious tale of mine on a boy-loves-girl theme, set in the slums, moving to

Keep in step! Betty Balfour and Reginald Davis in a scene from "Mord Em'ly" (1922). This film had been decided on as a vehicle for Betty before the release of "Squibs", the immediate success of which led to a series of Squibs films. Filming did not always go to plan. On one occasion, star and camera crew were unceremoniously ejected from a reformatory school despite their having obtained permission to film from the officials.



strange heights, and ending in a daring climax of fantasy—*Love, Life and Laughter*. I risked something that, as far as I knew then, had not been attempted in filmcraft: an opening with the final scene of the tale.

Expensive settings demanding great floor space were denied us. Imagination had to come to our rescue. After all, it was but the illusion of reality that we required. Even in these days, that, I think, still stands as a principle. As a case in point I had a vital moment in my tale calling for a swift glimpse of a large factory interior; I wanted wheels, moving belts, machinery in motion, an atmosphere of non-human activity as background to a simple human incident—a swift symbolisation of Man against his giant creation, the Machine.

#### *Clock to the Rescue*

We couldn't afford to build the set, neither could we carry lights and technicians to a factory even had we been able to obtain permission—time and labour costs ruled that out—but in the end I got my scene at a cost of five shillings. I bought a second-hand clock, knocked out the face and back and directed a strong spotlight on to the exposed works so that enormous shadows of moving wheels were thrown on the whitewashed wall of the studio. They provided an illusion of a factory even more potent for my purpose than the real thing.

Another moment in *Love, Life and Laughter* needed a big plot of ground, at the rear of an inn, with a great crowd of dancers circulating thereon at night. We obtained

the illusion quite simply. With a high camera holding the whole studio floor, and with only one powerful searchlight for illumination, the effect was remarkable. The light moved slowly around over the swiftly moving dancers and a second camera captured close-up glimpses of dancers moving from darkness into light. When edited, the impression was truly bacchic. We might have been in Ancient Greece with satyrs and dryads, nymphs and fauns. Set cost: nil.

The film had a provocative ending: were the lovers united happily, or weren't they? But by cutting at a certain place you could make the decision as you wished. Germany liked the film; it seemed to appeal to their strange mystical mentality. Pommer decided to use the sad conclusion. His interest in our work led to our visit to Berlin the next year.

#### *Frustrated Honeymoon*

After a time I got a little tired of harping more or less on one theme in the Squibs' films and decided to bring her escapades to an end—get her married to her faithful policeman, and close her screen history with her honeymoon. There was ample material in this for fun. I based the whole film on the idea of a frustrated honeymoon due to a mix-up at the railway station after the ceremony: Squibs and her husband en route for Paris, a quite natural confusion on the platform, husband left behind, Squibs alone in Paris. Then the return to Calais by Squibs to find her missing spouse, and his chase to Paris to find her—the two trains

passing each other, and confusion becoming further confounded. Of course, all ended happily, after many comic situations had been exploited.

We took the new Famous Players studio at Islington for the crowd scenes at the wedding. I was rather happy about our handling of the ceremony itself. Rather than follow the usual procedure of shots of altar and stained glass windows, pews, and so on, I felt illusion, plus the imagination of the audience, could serve us better. All we used for the interiors were a white stone wall and one stone column, plus a near-shot of

whole audience rocked with laughter. The mind just refused to accept so absurd an anomaly. Yet, if one considered it logically, isn't it rather strange that we now accept without question that screen shadows speak to us, and to each other?

My struggles to reach some uncertain goal within the medium's limitations stirred vague desires to capture things seen, life in the living, and by selection and arrangement, to achieve a flow of the human tale—not the manufactured plot—that might carry understanding to an audience—an understanding I myself had reached, and

From "Squibs Wins the Calcutta Sweep." Part of the film was shot in Paris, where the facilities provided by the authorities were in marked contrast to the reluctance and suspicion of public bodies in Britain. Pearson was given permission to film a comedy scene on top of the Arc de Triomphe and was even allowed to hold up traffic on the boulevards while gendarmes kept back excited crowds.



the organist at his keyboard for possible use in editing. By suitable lighting, the rather diffused shadow of Squibs in her wedding gown moved slowly across the old church wall, while outside, peeping through the church doors, the cockney admirers whispered their delight. Economical subterfuges at no emotional loss to the film!

I think it is worth recalling that a young art director then at the Islington studio has since achieved international fame as a director: Alfred Hitchcock. You must bear in mind that in those far-off days film-makers had no premonition of the coming of sound, other than music, to their pictures. We could think only in terms of a visual medium illuminated by the imaginative use of music. Natural sounds were ridiculous if speech was excluded, and speech itself was anathema.

I remember one occasion when an ambitious exhibitor tried to point a countryside love scene by a bird call off-stage. The

wanted others to reach. I think I had come under the spell of Chekhov. I was on an uncharted sea, without a compass. I had yet to find my theme.

And 1924 was with us. The pioneers were forging ahead; and then a daring break with convention startled our film world; Wilcox announced that the Trade Show of *Southern Love* would be given in the Albert Hall! It was incredible; a film show in that temple of Victorian sobriety! Wilcox dared, and won. The film had challenged the prestige of the stage.

Another event gave further impetus to effort, and strength to faith in our silent medium—Chaplin's *Woman of Paris*. With it, he showed us what genius could do with the moving picture. And in Germany an advance guard of film visionaries had challenged new heights with *Doctor Caligari*, and the stupendous *Niebelungs*, while Carl Dreyer revealed an amazing virtuosity in his *Joan of Arc*. Great days of discovery!

But the year advanced and I had not yet found my elusive theme. I was becoming fretful—even morose—at my mental stagnation. Inspiration came suddenly in a queer manner.

There is a story of a writer who was apparently written out. Somebody in his hearing casually remarked: "He's got to the bottom of the bag!". Eureka! That phrase supplied the spark he needed. He wrote probably the best story of his career, "The man who'd got to the bottom of the bag". I was in similar case. A chance remark by George Atkinson, the most discerning film critic of those days, gave me my theme. He was talking to me of the war tragedies among the poor, and I caught the phrase "the poor old widow lost her three sons".

### *No Plot, No Hero . . .*

It was enough. Atkinson urged me to go ahead; my enthusiasm was rekindled. With that one idea as central focus, I knew there would be innumerable bits of human life to capture for the screen; a plot wasn't necessary, only selection and order in relation to the lives of a mother and her sons.

After I had secured the approval of those who would have to shoulder the financial risks of my experiment, I gathered my small staff around me to read the script to them. I will give you one brief extract from that talk. "I want to warn you, in *Reveille* I have taken a theme and I have selected a few people to live and move in accordance with it. There is no plot, no hero, no villain, no tying up of loose threads. The whole is formless. In many scenes none of the principals appear, but I think the spectator will *feel* the things I want him to feel, and that is all I set out to achieve, with your help."

### *A Scene of Saturnalian Frenzy*

For the scenes that required more space than our own little studio provided, we hired a floor at the Famous Players Islington studio. One scene there in which we had a large crowd of over two hundred cost us very little for its setting. It was designed to suggest Trafalgar Square on Armistice Night, with the immense crowds dancing in frantic jubilation around a bonfire at the foot of the Nelson Column—a scene of saturnalian frenzy.

All we used was the great studio floor covered with three-ply representing pavement, and metal sheets under the bonfire. My cameraman, Lauste, was posted on a small platform braced high up on the studio wall. His lens angle held only the floor.



Betty Balfour and Don MacArdle in "The Wee Macgregor" (1922). More trouble with the authorities over this film!

Gradually we edged into camera view part of the plaster replica of a Landseer lion, sufficient to suggest the whole body.

That was all. I assure you that with the spot-lights weaving over the madly jubilant dancers, the smoke of the bonfire, the suggestion of the foot of the Nelson Column, we had all we needed. Audience imagination would magnify that scene to far greater proportions.

The two minute silence was very simply filmed—just an open slum window, dull grey sky beyond, the widow standing mute, with bowed head and clasped hands; and then, during the silence, one tiny movement, the slight flutter of a bit of muslin curtain, stirred by a soundless wind, that lifted it to touch her cheek gently and then fall away. At the trade show I had a full orchestra led with superb skill by Louis Levy, but the musical accompaniment was stilled instantly at the silent homage. The abrupt transition from music to dead silence while the visual tale unfolded on the screen, was so intensely an emotional impact that the vast audience seemed to be stunned.

The theatre was as silent as the tomb, hardened as I was by the making of the film, that frozen silence moved me deeply. It was a great occasion. The Prince of Wales was present in the Palace Theatre



Reunited at last! Betty Balfour and Fred Groves in a scene from "Squibs' Honeymoon", the last of the Squibs series. It was preceded by "Squibs, M.P.", a comedy which provided a nice little box-office problem. At that time women had just got the vote—but they did not qualify until they reached the age of 30. The public would never accept a 30-year-old Squibs, so the farcical plot provided for her being a sufferer from long trances, one of which had lasted for ten years!

royal box. I think that night was, for me, my nearest experience to the fulfilment of an ideal that had haunted me for years. Press notices were laudatory, but the one that went furthest was James Agate's; he wrote: "This film may not be as great as *The Trojan Women*, but it is two thousand years nearer the human heart".

Erich Pommer had come from Berlin to see the premiere, and it was his visit to us that led to our return visit to Berlin later in the year, and there I realised how far ahead of us in Britain the German industry had moved. The immense Babelsberg lot, the staggering sets for the *Nibelungs*, the progress in plaster work, models, cameras, were all so far and away ahead of our puny advance, by comparison, that we were depressed by the conviction that our leeway could never be caught up.

#### *Inspiration to All Film-makers*

German finance was behind the German film, and Pommer was a veritable emperor. Fritz Lang, who joined us for many talks, was a very fortunate director; he had amazing vision, and opportunity to experiment. His work had given dignity to the medium, and inspiration to all film-makers.

1925 was to prove another year of film progress. The Berlin studios gave the world a masterpiece of human emotional narrative in *The Last Laugh* in which Emil Jannings revealed his extraordinary understanding of the silent medium. No expense had been

spared, the sets were astounding. It seemed that film excellence could be achieved only by vast finance—a depressing thought for us in Britain. But courage was revived by a strange happening in Hollywood, of all places. A small group of impoverished enthusiasts had made a film on a shoestring budget; with a handful of dollars and a maximum of imagination, they had produced a little gem of motion picture craftsmanship—*Salvation Hunters*—craftsmanship lit by moments of pure art.

#### *"The Blue Angel"*

It procured for Sternberg, the director, an entry into the Hollywood hierarchy. I had known him once as an unimportant worker in the old London studio. In after years, when he had become famous, he gave us that delightful film, *The Blue Angel*, made in Berlin with Jannings and Marlene Dietrich.

In Britain, a great effort was made by Beddington Behrens to establish a vast British studio at Brighton, equipped with every technical excellence, but his sincere attempt was frustrated by a narrow-minded conservatism among those who should have supported a scheme that, had it been accepted, might have changed film destiny in our land.

ANOTHER ABSORBING  
INSTALMENT NEXT MONTH

# A Fine Performance from the Ace

Here, in response to many requests, are full working instructions for operating and maintaining one of the most popular of the lower-priced projectors.

By D. COLLINS

If you are to get from the Ace the very satisfactory performance of which it is capable, it is of paramount importance that all adjustments should be just right, that operating conditions should be correct, and that the necessary additional care is applied to those features which are naturally not so safeguarded as in more expensive machines. In particular, image brightness is often a worry to the user. Of course, it is easy to secure a picture notably better than the best so far available on TV, but there are four essential points which must *all* apply if the best quality image is to be secured:

- (1) The optical parts must be perfectly clean.
- (2) Picture should be not more than 20 inches wide on a matt white screen, nor more than 30 inches wide on a beaded screen.
- (3) The lamp must be correctly centred, and run at its rated voltage.
- (4) The room must be properly darkened and the projection axis at right angles to the screen.

## DESIGN.

**Optics.** Removing the two hexagon bolts (1) (see Fig. 1) releases the cover plate and the plastic moulding which carries both reflector and condensers. These are only  $\frac{3}{4}$ " apart—typical Pathescope compact and efficient optics. The objective lens is in a plastic moulding, with helical slot focusing in a bracket (2) secured to the projector front plate. The lens is good, but an improvement for the man with workshop facilities was given on page 524 of the October, 1950, *A.C.W.* In replacing the optics and before completely tightening the two hexagon bolts, check that the shutter is not fouling.

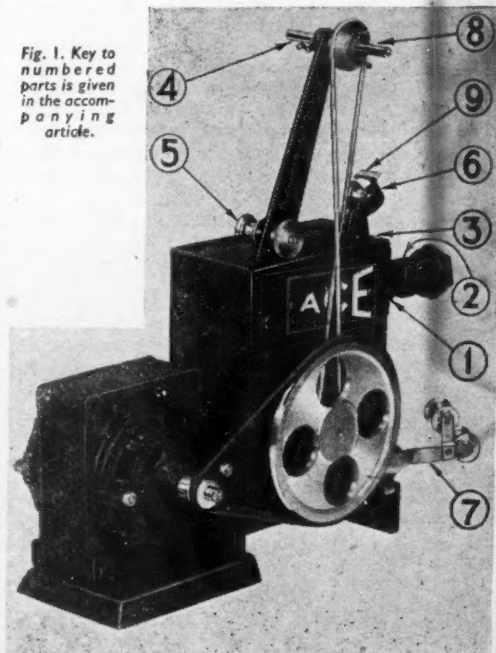
**Lamp.** These were originally circular flash-lamp type, but an easy adaptation to the cover plate and plastic moulding—the earlier flat type is seen in Fig. 2, the later with "bulge" in Fig. 1—permits the use of a tubular 20 volt 10 watt ( $\frac{1}{2}$  amp) bulb like

the Home Movie type C, and this gives more light *and* longer life. For details see page 906 of February, 1950, *A.C.W.* For further notes on the lamps and light output improvements generally, see pages 42 and 43 of the May, 1950, *A.C.W.*

The Ace lamp has a screwed cap, fitting into a horizontal holder protruding through the side plate of the machine and held firm by a phosphor-bronze spring: it may thus be adjusted in the usual way for optimum screen illumination. Filament to gate is only  $1\frac{1}{4}$  inches—another good design point.

**Gate.** See Fig. 2. The pressure-plate 1 is loosely pivoted to the sprung lever 2 and thereby opened through operating lever 3. It is most important that this assembly is central, so check that the hinge-screw 4 is firm. If it is not, tighten the nut securing it, to reach which you must remove the front plate, by undoing the screws 5 and

Fig. 1. Key to numbered parts is given in the accompanying article.



also, on later models, screw 3 (Fig. 1) and a corresponding screw in the bottom plate.

**Mechanism.** The main shaft, with handle (Fig. 2) or pulley (Fig. 1), carries a helical gear engaging a helical pinion mounted on the second shaft, with ratio 7:1. To this is secured the shutter, with one 90° and two approx. 20° blades, and the claw cam. The claw stamping is pivoted at an effective radius of 2½ inches, and formed to supply its own withdrawing action, the single cam thus giving pull-down (about ¼ of the frame cycle) and withdrawal, the same principle reappearing in the Gem projector. The claw stamping is hardened. The second shaft has adjustable bearings. The mechanism support is a die-casting, independent of the projector body, to the base of which it is simply secured by two bolts.

**Film Path.** See Fig. 1. The film is drawn off the back of the spool on the supply side 4, under roller 5, over sprung roller 6 which is mounted on a bracket carrying a brake arm 9 to reduce overrun of the supply reel. Then through the gate channel, under/over/under the three rollers mounted on the bracket 7, and up to the take-up reel on the take-up side 8. Take-up is driven by crossed belt from the pulley behind handle or large pulley on the main shaft.

**Electrics.** You plug in to a lighting point, and the light goes on. The machine is wired direct through transformer or resistance without a switch, though the incorporation of one is a useful and simple refinement, and saves showing a white screen, always bad. The motor can be bought any time as an extra. Transformer or resistance must be set to suit the voltage of the supply: if you set too high, the light is dim: if you set too low, the lamp life is cut very short. But if, for example, you are on 230 volts, you can safely set at 210 volts for an occasional show when you want all the light you can get.

**Operation.** Threading is very quick, after practice. The gate channel is cut away at the extreme top, and if the film is pushed with the thumb into this recess, just before closing the gate, immediate location is assured. Then check (by pulling up and down) that the claws are engaging the perforations. Hand-turning is quite an art: to save fatigue and to secure enhanced steadiness with so light a machine, it is very important to keep the forearm absolutely still and rotate your wrist only.

**Lubrication.** Every 25 reels, or every month:

(1) Grease gear and cam, access by removing optics; or use a heavy oil.

(2) Oil mainshaft bearings, access by removing cover which is held in place by the optics screws 1, Fig. 1: and second shaft bearings: and claw pivot, access through screwed cover plate in projector front plate. Typical sewing-machine or typewriter oil is ideal.

(3) Using a very thin oil, such as "3-in-1", apply a trace only to each of the 5 idler rollers: to the spool-arm spindle: to the pivots of the pressure-plate, sprung lever, and sprung roller above the gate: and the handle roller, if hand-turned.



Fig. 2. For key to numbered parts see article.

#### TROUBLES.

The instructions issued by the makers are clear and comprehensive. You can and should get hold of a copy, if you have bought a secondhand machine with which they were not supplied. With a comparatively cheap machine, one has to be just that bit more careful to keep everything in top class adjustment, and it is well worth giving the projector a good clean and "go-over" after every two or three shows.

If anything should go wrong, look first that all is correctly set, before giving in to the temptation of bending something: everything as supplied is correctly set, and

if you *have* to bend something, then you are almost certainly introducing a second error. In particular note and maintain the positions of the idler rollers: the lower trio 7, Fig. 1, just clips on, and must be pushed and kept right home. Nuts and bolts do work loose—all should be checked about once a year. Tighten *firmly*, not ferociously, or you will strip the tapped holes in the comparatively soft die-castings.

Troubles affecting film transit and picture steadiness are almost always due to damaged or wrong type reels. You should always check that any reel used is free from distortion or any other damage, *and* that it is a regulation Patheoscope large-diameter core type. Quite a common fault is slightly unsteady picture, coupled perhaps with the appearance on the screen of all or part of the lower sprocket hole, and a corresponding stuttering by the claws. This is due to the take-up dragging the film slightly past the gate when it should be at rest, caused by a small-cored reel, or to insufficient slip in the take-up. This latter is cured by wiping the spring belt with a piece of rag saturated with vaseline.

#### Mounting the Ace

An unsteady picture is only too commonly caused by hearty hand-cranking. It is very easy to mount the Ace on to a neat piece of varnished or painted  $\frac{3}{4}$ " wood, about 5" wide and 10" long; it can be secured by a single bolt, through one hole drilled at the centre of the projector base. This wood will hold also motor and transformer. Single-bolt has the advantage that a wing nut can be recessed into the wood, for immediate dismantling for storage.

All machines of this type are prone to trouble by film scratching. The main answer to this problem is scrupulous cleanliness, but there is an undoubted source of trouble, in the brake arm, 9, Fig. 1, sprung above the gate. When running correctly, this brake arm definitely does *not* touch the film, but it is perilously near, *and* to the emulsion side. I advise covering it with some protective material—a couple of wraps of Sellotape, a bit of light rubber tubing, or what you will. Scratching can also happen only too easily when rewinding on the projector. Separate rewinding is recommended.

Dust is an insidious enemy of all film apparatus. The Ace is a prey to it: it settles on the optics, causing gradual veiling, and in the mechanism, causing wear; and on guides and channels causing scratches. So look after your machine—and keep it in a box.



Need for accurate focusing here! Hounslow P.S. Cine Section take a shot of a boat's painter being untied for a short film photographed during an outing to Shepperton.

#### RUNNING COMMENTARY

## Facts About Focus

By SOUND TRACK

Most of us do the greater part of our filming in the summer, so this is quite a good time to look back and make a mental note of some error we shall hope to eliminate from our work next season. An example of an effect sometimes accepted by beginners, yet a source of horror as they acquire discrimination, is illustrated in Fig. 1. This is a typical case of a close-up filmed with a fixed focus camera lens but *without* supplementary lens. The inevitable result of this bad habit is that the focus on the background is noticeably sharper than on the subject of the picture occupying the foreground.

The reason is that these fixed focus lenses are set at about 20 feet, and all subjects from infinity to about 8 feet are in focus—in fact, at smaller apertures such as  $f/11$ , focus extends right up to about three feet from the lens. I cannot too strongly urge you, however, *always* to use a supplementary lens for close-ups even at 8 feet, for the simple reason



Fig. 1.



Fig. 2.

that, if you don't, you always have the shot spoiled by that extra slight emphasis *on to* the background, *away* from the subject of the close-up, due to the slightly less sharp focus on the latter.

Even were the girl in Fig. 1 a fancied relative, you would have to admit that the brick wall keeps taking your eye. Now add the supplementary or "portrait" lens, and get the effect shown in Fig. 2. Immediately the girl positively materializes, and though the wall is only slightly out of focus, there is almost complete absence of the distracting influence. I have avoided exaggeration in these two examples, to underline the necessity of refusing to accept the quality offered in Fig. 1. I have also sought to teach without words, the ghastliness of brick wall backgrounds.

#### WHY NOT, INDEED !

Take ordinary panchromatic film. The vast majority of the stuff exposed by amateurs and others is shot under normal daylight conditions on normal summer-time subjects. But, say the experts, the colour rendering will be decidedly enhanced if a pale yellow or a pale green filter is used: it will add contrast and sparkle, and will bring up clouds where otherwise you'd have blank sky. In which case, since filters are really rather a *bore* unless used for really succulent effects, I cannot help wondering if these pan films do contain the best rendering of colours, after all.

Why not, I rather feel, incorporate the pale yellow (or pale green !) filter in the film ? Kodachrome does it three

times over. I for one would cheerfully give up one stop of speed to get filtered quality as a basic standard. I would even buy such stock separately, if necessary, for use at family gatherings, picnics, parades, sports, and the rest.

These ruminations came over me as I was glancing at the patent specification 611,556, "Xanthylum Dye Salts as Filter and Anti-Halation Dyes in Photographic Materials." The point is that the colour of these dye salts is readily washed away, or rather chemically removed, during the processing baths. Any desirable filter effect can thus be introduced, and yet leave a clear projection image. I, like the other men-in-the-street, have so little idea of the complexity of some of this modern chemistry, that for fun I quote the name of just one of these Xanthylum salts :— 3, 9-dihydroxy-6-*p*-dimethylaminostyryl-xanthylum chloride.

But one wouldn't blame it for that, and it is sure of a popular reception if it, or any of its friends, help to get us an outdoor emulsion about which the experts will honestly tell us that it is best used *without* any filter.

#### IS YOURS A LOW-POWERED PROJECTOR ?

I once saw a 35mm. projector with the shutter blades made of sheets of purple celluloid. The purpose seems to have been two-fold: first to achieve dark rather than complete black during the film-shift and the flicker obscurations, and second to increase the whiteness of the screened image. Particularly would

this apply with older, lower-efficiency arcs, or limelights, on matt white screens. There is certainly some sense in these claims: after all, why *completely* interrupt the light, if by *partially* interrupting it you both get a shade more light on the screen *and* reduce the extent of flicker by reducing the brilliance range between image and dark screen?

Delving into the history a little, I find references to the "Extralite" shutter, late in 1920, which was a standard three-bladed type except that the blades were perforated all over with small holes; further, these holes in the case of the film-shift blade were filled-in with a translucent material. Of course, the fact that such gadgetry has long since disappeared means that the value of the idea is small compared with the advantage achieved, usually because of a big advance in some other part of the apparatus, in this case the arc efficiency and the optics generally. But I record it all here because the state of affairs it was designed to aid does exist still with us: the low-powered projector. Here the experimenter may find quite a few % more light on his screen, if he modifies his shutter to incorporate the idea of the "Extralite."

#### TELEVISION LINK WITH CINE

In America's colour television, by the Columbia Broadcasting System, the colour is reproduced either electronically or by means of rotating colour filters. The former will undoubtedly supersede the latter, but at present it is trouble prone, and therefore the mechanical method is currently in use. A colour disc of six sectors is generally used, rotating at 1,440 revs. per minute, with two each red, green and blue filter sectors.

This disc is a little over twice the diagonal of the picture size in diameter, and is supplied in some cases as an extra to be added to a set as colour transmission becomes more widespread. Some discs are supplied with cellulose acetate colour sectors mounted on a transparent acrylic base, so arranged that the sectors can be rotated to cover one another in pairs to permit satisfactory reception of black - and - white trans-

missions as well as colour pictures, rather on the principle of the "2/4" blade shutter on some Bolex G3 projectors.

Among the many reasons why all this is of interest to the amateur cinematographer are its historic link with Pathecolor, its affinity to all the interesting colour-rendering problems we encounter in colour filming, and the point that the colour attachment is so very simple, compared with the state of complexity that might frighten a television-set owner but which we accept readily in a sound-on-film projector. There is also the point that surely something will *have* to happen about the cost of film hire when everyone has colour television all over their homes . . .

#### FIESTA

Still they come . . . countries embarking on their own cinematograph film manufacture. Now Spain, who has largely imported from us in the past, is setting up and has opened a new factory at Aranjuez to make 35mm., 16mm., and 8mm. films, the last two with reversal emulsions. Technical assistance in this new Spanish venture is from Bauchet in France. If nothing else, this indicates that Bauchet can be regarded as a growing figure among cine film sources. Will they put out a new colour process? Seems not, at present, because though this new Spanish venture includes plans to manufacture colour film at a Bilbao factory, technical assistance in this case will come from Germany, and my guess is that this means Agfa.

#### ELECTRON MULTIPLIERS AGAIN

Since electron multipliers were first mentioned in *A.C.W.* almost two years ago, a lot of interest has been shown in them—by what I always think of as the "radio" types,—for they do provide an enormous degree of amplification. Now a text book on the subject is announced by Macdonald & Co.: "Photo - electric Multipliers and their Application," by S. Rodda, B.Sc., F.Inst. P. It will cover both laboratory experimental work, and the many and increasing industrial applications. Frankly not my idea of a bedside book, but it will inspire improvements in Sound On Film, without a doubt.

*There's a place for*

## THOSE UNUSABLE SHOTS

*In this, the eighth and final instalment of the popular series on making a magazine film, our contributor arrives at the third stage of editing with helpful advice for the amateur who is anxious to present his films to the best advantage but does not want to delve too deeply into the mysteries of cutting.*

By JULIEN CAUNTER

I had a rather rude awakening when I first showed the edited version of the Short Story (about twelve years after it was shot!). The uncut version had been a nominal 30ft., and the cut version without any titles must have been about 20ft. after its trimming and the removal of a couple of false starts and the sections where the hero had to get up and stop the camera.

At the end of the showing my wife turned to me and said: "I think it was better as it was before". I thought she was joking at first, but she wasn't. I protested: "But it is in the proper order now!". And she said: "Yes, but it is too short. I like the other one."

Wisely I said no more, but it made me very thoughtful. After all, I had to admit, the audience is always right. I started some serious thinking on how to lengthen the sequence, knowing that the characters could not be photographed again as they were. Obviously it would be demoralising to run it again in its uncut state—I use neg-pos., so it would be easy to get a new print. The next alternative was to order one, edit it and join it to the first print for the two to be screened together.

### *Repeating the Shots*

Then came a brighter thought: why not repeat *some* of the shots, in such a way as not to lose continuity? For instance, repeating the shots of Ann at the beginning could allow the interested audience a good look. There are two shots—No. 1 is a M.S. and No. 2 the C.U. We could easily show a double ration: No. 1, No. 2, No. 1, No. 2. This would also have the effect of making Ann look around twice for the hero, to suggest greater impatience.

Then another little inspiration: if we could get a C.S. of the book she was reading we could improve the continuity still further by: No. 1, No. 2, new C.S. of Book, No. 2, No. 1. If the same book had not been available (it was easily recognisable on the screen) we could have changed the C.S.

Book for a title: *Is Ann Waiting for a Bus?* This subterfuge expands the first two scenes to five. With the use of title and C.S. Book they would expand to seven and make Ann look even more impatient. An excellent start! What else can be done?

An idea that would occur to everyone is that when Ann looks each way we should cut to what she sees: the scenery devoid of hero. This, however, is a more delicate operation for it means considering the timing of a cut in greater detail, if it is to be successful.

### *Cutting to Rule*

The general cutting rule is: when cutting from a character to what is seen, there should be not less than 8 frames of "static looking" before the cut. This ensures that there is enough of the static position for the audience to appreciate that the character is looking. If we allowed less the cut would tend to suffer from a defect similar to that mentioned at the end of the November instalment—a quick unexpected movement by a cut.

It is no good looking at the too-short cut in the hand and saying to yourself: "Ah, the head has stopped turning in that frame and the eyes are looking in the right direction—it will be all right". Don't forget that in the hand you can stare at a frame as long as you like but in the projector the film keeps moving, and a one-second look in a static scene means 16 frames, not just the one.

The complementary rule is: when cutting from what a character sees to the character turning away from it, allow not less than 3 frames of static-looking before the turn-away starts. This is because of an interesting fact a film editor should know. Immediately after a cut the audience does not see the first two frames (at 16 f.p.s.—it is three frames at 24 f.p.s.). This means that any action following a cut seems two frames shorter than it is. So if we are to see the whole of a head-turn after a cut, there must

If the quality of this still is any indication, the shot being taken by Monarch Pictures, of Jersey should certainly not turn out to be one of those disappointing unusable takes that afflict us all at times. The film, now in course of production, is "The Moon Was Clouded".



be at least two frames of static head before it starts the turn. And that gives a quick result. If our cut is to be of normal speed, more static frames are needed.

I have been telling you all this so that we can judge whether or not we can cut a scene into Ann's No. 2 C.U. An analysis of her head movements gives the following: the number of static frames of her looking off-screen R. is a maximum of four; the number looking L. is a maximum of thirteen. Therefore we cannot effectively cut a scene into the R. look. But it is possible in the L. look, having 8 frames before the cutaway and 4 after it (not forgetting the one frame lost in the joining). This cutting, however, is fast and not in keeping with the feeling of the sequence.

#### *For Emergencies Only*

The only way to make the most of this situation is one that will not be too popular because of its expense: have a third print made and cut two No. 2 scenes as follows: When Ann looks off-screen L. in the second print, leave on 13 frames of her static-looking. Cut to the empty scenery for a suitable length of time (say 2½ seconds). Then cut back to Ann's C.U. in the third print and make the cut at the *beginning* of the 13 static frames before she turns back to her book. We shall thus see those 13 frames twice and have a nice leisurely cut with a maximum screen time of Ann in C.U. Effective but, as I say, a matter of expense and only for emergency.

Practical notes: (1) If you ever require more than one copy from an original, order

them together so that their densities will match; (2) The defect with a copy from a reversal original is that the emulsion changes sides and makes refocusing necessary during projection. There is no easy way over this, I am sorry to say. Users of negative are lucky—they do not have this problem.

#### *Cross-cutting*

Let us continue now with the rest of the sequence. Scenes Nos. 3 and 4 follow as originally—they cannot be repeated. But by our usual cross-cutting we can have scenes 5 and 6 twice—she waving, he racing, she waving, he racing.

The first time through, 5 and 6 are as before except that we do not let the hero get so near to camera—we shorten the end of the shot by 10 frames which leaves him about 3/32in. from the edge of the frame. Now repeat the shot of Ann waving, but trim the front so that she does not stand up again. Then shot 6, but start the hero off later and we shall not see him doing anything but running. Let him run partly off screen as we did in the original cut. Scene 7 remains as before and the cut to No. 8 is also unaltered.

The last shot is one that will stand repeating. But two prints will not cut together without the assistance of a separator. A cheerful scene is wanted, to symbolise the mood of the characters. It could mean shooting a fresh cutaway such as blossom or birds billing and cooing, but it is good enough to bring forward the present bright woodland atmosphere shot from the end.

The front must be trimmed from the second scene 8 so that no sitting down movement is shown. It is now possible that if that third print I mentioned had been obtained, we could even show scene 8 once more and do it with a smile by introducing it with a title: *Ann Must Taste Like Honey*.

Then instead of the woodland shot we end with a title: *And What Happened Then?*—joined by a wipe-fade to: *They Got Married. That's All*. Our lengthened sequence, counting all the possibilities, now consists of 22 strips instead of the original 10. That was worth the effort.

This almost completes the hints for dealing with ready-shot sequences. The final suggestion is a method of:

**SIMPLE STRATAGEM.** Nearly everyone will agree, when discussing someone else's films, that the editor should not leave in shots which are bad. Yet the amateur and his family feel that every foot of their films should be used. Between these two views, can we reach a compromise?

Yes. With a simple stratagem it is possible to leave in some of the faulty shots (it depends on how many there are!)—by treating them as a joke. It is something else we can get away with in a cine magazine. Here are two examples.

In the Summer Camp item of the club cine magazine, the journey there by bicycle included two shots that were so overexposed that the figures of the cyclists were almost burnt out. I put a title in front of them: *On The Way It Snowed*; and after them came: *But It Soon Cleared Away*, followed by the normal shots. It always gets a titter, however polite.

An aunt, in sniffing at and praising a flower she had just picked, moved up out of her C.U., leaving only neck and shoulders visible. I left the C.U. in with the remark: *Kitty Lost Her Head Over This One*. Not only is this a scene preserver but it is good practice for developing a sense of fun.

**SAMMY SAYS.** We all realise that throwing out good but superfluous shots is not a popular pastime. Yet all writers recommend it and also advise that to save waste a library of stock shots be formed so that these lost scenes will have a chance of being brought out and used in other films.

The library idea is very good but it has never appealed to me personally because I do not do enough filming to justify it. My own fancy is for an item I call "*Sammy Says*", for it has the advantage that it places no limitation on the type of shot required; and if done well it provides a

smile. Up to a point it is an extension to the idea of Using the Unusable.

The making of one 300ft. cine magazine will probably not provide enough material for *Sammy Says*—it may take two or three reels. You can use scenes from anywhere. It becomes exciting if you have any junk rolls given to you. You will find yourself aching for odd strips of all kinds—and that provides the kind of atmosphere to overcome your reluctance to remove the aforesaid good-but-superfluous scenes. You see the psychology of it? Not only is *Sammy Says* a magazine item in its own right but it is a stimulant that cannot fail to do good.

Sammy wants material so that he can tell his story, and the more varied and incongruous it is the better, so that he may rival Baron Munchausen. Suppose we give him remnants like the following: some erratic panning across mountains and valleys (given to us!); a large foreign-looking house; a bulldog jumping out of a cart and glaring at camera; sea shore and waves; a gardener pushing a wheelbarrow; M.S. and C.U. of an old sailor sitting on the quay; a bonfire at night; and a dog kennel. Also needed is a close-up or two of Sammy, who is, of course, yourself or a friend made up as ridiculously as you like.

#### *The Linking Story*

Everything is now at hand except the "story" to link all these scenes. The scheme will mean a title for almost every strip, but a good imagination will carry all before it.

Make a list of the shots down the LH side of your notebook, and on the RH side put whatever odd thoughts they suggest. Corny gags will come to mind. Put them all down and then develop the story from them. If you think of a gag for which you have no film, it *might* be worth shooting something specially, on the tag end of a roll. For example, not seeing eye-to-eye with someone calls for a big C.U. of one eye near another—an unlikely shot to be collected casually.

Here is a short sample of how our story might develop.

- TITLE:** *Sammy Bloop presents . . .*
- C.U.** *Sammy waves and winks at camera cheerfully.*
- TITLE:** *Looking For A House.*
- C.U.** *Sammy now looking despondent. He starts to talk.*
- TITLE:** *I have been looking up hill and down dale.*
- L.S.** *Panning across mountains and valleys.*

*Continued on page 923)*

# The Feminine Touch AT THE FILM SHOW

By IRIS FAYDE

When last month I made some suggestions for film performances which might well be given by women, I excluded the large public show. The omission was deliberate, for if it is to be successful, such a show must be put on by a team and not by an individual, male or female.

Cine clubs usually have the best facilities for giving public performances, for they can easily muster the necessary number of willing helpers from their ranks, and can duplicate the equipment to insure against break-down. Many clubs therefore make their annual exhibition of film productions the high-light of the year, and it is to this goal that members work throughout the season.

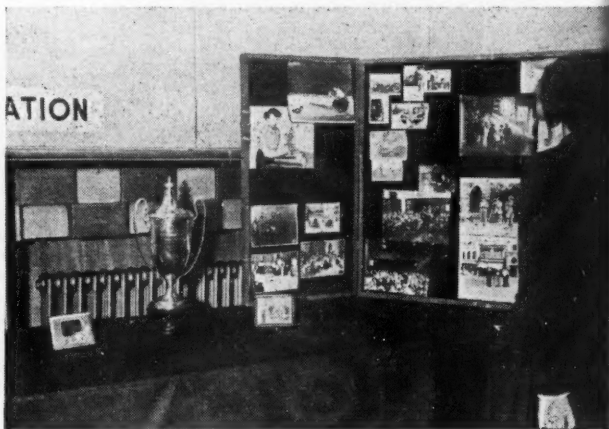
Such a show must be efficiently organised, well advertised and attractively presented, which means that a great deal of work has to be done both before and during the performances. From the purely feminine point of view this is no hardship, for it is a pleasant change for the lady members to play as vital and necessary a part as the men. Indeed, for those with little or no technical knowledge, this time is often the most active and interesting of the whole year.

*A display in the foyer is a valuable means of attracting attention to club work during a public show. When Wulfrun A.C.C. presented the Ten Best they found this set-up aroused considerable interest during the intervals. Stills tell the story of club activities, a member was on hand to give any information required and the two Ten Best silver plaques (which become the property of the winners) and the Alfred Hitchcock cup provide evidence of members' successes.*

The range of jobs to be done is, in fact, so wide and varied that selection sometimes proves difficult, and the woman who is shy of accepting responsibility for a task about which she has no previous knowledge is in danger of being passed over. But enthusiasm is always the best qualification for anything. The publicity department in particular holds many attractions. Ticket sales must be boosted; the financial result depends on the extent, quality and scope of the work done.

Another point in its favour is that the work is not telescoped into just the nights of the performance, but is spread over many weeks before the show. For instance, an essential part of the campaign is usually an announcement in *A.C.W.* and other magazines and newspapers, whose press days are many weeks before publication date. Leaflets must also be ordered in advance and sent out to clubs as well as handed to the public; posters and show cards must be printed or drawn, and exhibited in shop windows; and early consideration must be given to the wisdom and cost of sending out loudspeaker vans and other similar aids to exploitation.

Sometimes a Press show for representatives of the local and national newspapers is





Yes, Wulfrun in the news again! They arranged this display—it shows stages in amateur film production from shooting to projection—in the lounge of a local cinema during the week in which their publicity film, "As Others See Us", was screened. The film, shot only a few days before its presentation, was made in collaboration with the cinema management.

arranged, and here again it must be given early—at least two weeks before the actual performances,—if reports and criticisms are to appear before the show. These and similar schemes when well planned and executed can be the means of attracting large audiences to every performance, and I doubt if there is any better reward for the sacrifice of a few leisure hours than to see the result of one's endeavours in such a concrete form!

#### *Box-office Administration*

An equally interesting job is that of box-office, but this demands close and constant attention, for apart from the fact that the daily post-bag is likely to be a heavy one, the telephone may ring and applicants call at all hours during the weeks before the show. The co-ordination of sale of tickets over several performances can therefore be something of a responsibility, especially if the hall is a large one; and if seats are reserved the task becomes yet more exacting. There are always people willing to pay a little extra for the privilege of being able to drop into a bespoke place just as the performance starts, but I doubt if the extra financial gain ever amounts to much.

I have found that by far the best and most efficient system for handling ticket sales is to have all seats unreserved, at one price only, and to request that stamped addressed envelopes be sent with applications, together with remittance and second choice of performance. Exchanges, cancellations and issue of "sale or return" tickets can also be simplified if the tickets are ordered in

excess of requirements, in varying colours for each performance, and numbered in rotation. In this way the clerical work and correspondence are reduced to a minimum and confusion avoided, so that the box office duties on the nights of the show become a social pleasure rather than an onerous responsibility.

For the artistically minded the decoration of hall and foyer is the obvious choice. Attractive floral arrangements usually play an important part in the scheme of things, but since fresh flowers are not only expensive but fade quickly in a hot atmosphere, crepe paper blooms often have to serve instead. They not only look almost real at a distance, but cost next to nothing to make, and have the advantage that they can be stored away until the next time they are required. Dennison's booklets on making artificial flowers are perhaps the easiest to follow, for they contain simple diagrams and include patterns to assist cutting out.

#### *Paper Sculpture*

Flowers of a stiffer and more classic design can also be made from cartridge paper, as can the frames for stills and many other decorations. Ideas for this type of work can be found in "Paper Sculpture" (Studio, Ltd. 3s.). Don't forget that the law requires that all paper work, hangings and other inflammable decorations in hall or foyer must be fire-proofed. A suitable solution can be obtained from Brodie & Middleton Ltd., of Long Acre. You can spray it on with a Flit-gun without doing much damage.

Securing a fire-proofing certificate, or getting an inspector from the local authority to see and approve the work done, is usually the responsibility of the secretary, as is also the obtaining of a performing rights certificate for the records to be used (Phonographic Performance Ltd., 144 Wigmore St., W.1) and applying for exemption from entertainment tax (H.M. Commissioners of Customs and Excise, City Gate House, Finsbury Square, London, E.C.).

#### *Additional Responsibilities*

In addition, the secretarial responsibilities usually include booking a suitable hall, invitations to guests, ordering refreshments, obtaining services of Ambulance Brigade personnel if the hall is a large one, and even occasionally editing, setting out, selling advertising space and ordering the programme, together with general co-ordination from the first speech and opening music down to packing up and paying the caretakers! Ushering and selling programmes and refreshments do not entail so much sustained hard work, but these very necessary jobs are among the pleasantest which can be taken on by women.

Tickets must be handled expeditiously if queues and bottle-necks are to be avoided. It is best to have the tickets perforated by the printers, so that part can be retained on a knitting needle or skewer for later checking. Other refinements such as having small change available, sorting programmes and refreshments into counted quantities prior to display and taking additional supplies only in return for equivalent cash, can also help towards smooth and competent control of sales.

A public show can be mounted in first class style and yet prove a disappointment unless serious attention is given to publicity. ACW provides attractive posters on which clubs overprint details of their own Ten Best presentations, but the 'home produced' one seen in this photograph surely out-tops publicity put out by any club. It was one of several, and proof that it did its job is the fact that record audiences were attracted.

The problem of suitable dress for these traditionally feminine tasks is sometimes difficult to decide, for generally there are two schools of thought. Those in favour of evening dress claim that it makes the occasion more festive, looks attractive and helps to differentiate between audience and club members. But the short dress brigade protest that long dresses are cumbersome when constantly traversing the aisles, get dirty round the hem on a wet night, and are anyway incongruous at a local show where the audience wears day clothes. My own sneaking preference for formal dress has invariably been set at naught by the inordinate difficulty of getting even a few of the men to don boiled shirts.

#### *Showmanship—A Part of the Art*

There are, of course, many other vital jobs which do not necessitate "dressing up" on the nights of the performances. I have been able to mention only a few—but enough, I think, to demonstrate that the organisation of a large public show is practically impossible for a lone-worker. Inevitably lots of people will dispute this, affirming that good films shown anywhere, even in bare halls and without the "frills" which create all the work, are all that an amateur needs. Well, such shows may be interesting for the enthusiast and sometimes even financially successful, which is to some extent the main idea; but showmanship is, after all, a part of the art, and surely even if the proof of the pudding is in the eating, the pleasure is always deepened if the dish is nicely served! And who better to help serve it than the sex traditionally responsible for the concoction of delicacies!





## I Got Two from a M

... but the featured role in "L  
Ten Best films) I took myself,  
graphing, editing and a h

By CHARL

Foot rest for the telephone.  
Young man-about-the-house  
fills in time during a conversa-  
tion with lady friend.

One rainy night last March I decided to walk from Chelsea to Paddington station because I had nothing better to do. By the time I reached Oxford Street I was very wet, had a hole in my sock and was cursing my folly. At Paddington the hole had resolved itself into an idea—an idea which had become a complete script by the time I reached home some four hours later.

If only I could cut a bit from off the top of the sock and glue it over the hole, then I wouldn't have a hole, I thought. Wish fulfilment, the psycho-analysts would call it, the solution of a problem by an all too simple answer. What other domestic problems could be solved in a similar way? And so, thinking on these lines, I built up incident by incident the script of *Lady for Lunch*.

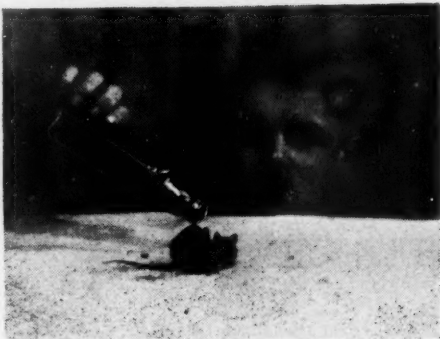
### Tidying Up

The film deals with the activities of a young man who, left alone in the house while the rest of the family are away on holiday, is awakened by the telephone and finds that he has asked his girl friend to lunch. He has several problems to deal with, including the clearing of the dining room table on which lies the debris of a fortnight's bachelorhood. He sweeps the dirty dishes into a perambulator, starts to Hoover the table and then, taking compassion on the animal kingdom, sounds the gong for two mice who obligingly clear the crumbs from the table.

Two mice assist in clearing the table after the crockery has been swept off, and as acknowledgment of their assistance are given an appetiser with the crumbs.

His friend likes angel cake, but there are not enough eggs—so he retires to the henhouse and by a vigorous flapping of arms exhorts the hen to lay. When this inducement fails, he appears in the next nesting box and whiles away the time waiting for the happy event by playing cards with her. But something goes wrong with the game. She throws down the card she is holding in her beak and struts off, leaving behind the long awaited eggs.

But there is still the problem of the dirty dishes. Solution: he takes them up to the bath tub, dumps them in, gets in himself and then starts to wash everything, while the window-cleaner, who fortunately appears, is persuaded to suspend operations on the window and dry the crockery which is handed him piece by piece, while he stands impassive but slightly bewildered on his ladder. Out of the bath—the young man hears his girl arriving. To round off his



# o of My Cast

## Mouse Farm

in "Lady for Lunch" (one of the ACW  
yself, in addition to directing, photo-  
and a hundred and one other jobs.

HARLES CARSON

*Washing up done the wholesale  
way. Who's that appearing at  
the bathroom window?*



quick motion dressing, he glues the patch of sock over the hole and then rushes downstairs through the front door into the arms of the postman. The girl watches the proceedings with studied aloofness and eludes his embrace. She points. Her mother has come along, too. They all go into the dining room. He taps at the barometer. It turns from Fair to Stormy.

### *Ruthless Editing*

This is a rough sketch of the plot. Many shots and sometimes whole sequences were dropped in the cutting either because the photography was bad or because the sequences were completely superfluous (and completely unfunny!). I might as well confess at this point that I wrote, directed, acted, photographed, edited, fused the lights and made all the muddles in the film. This is a procedure to be avoided if possible.



Particularly can it be disastrous to act and photograph at the same time, for when I started the camera and then ran round in front, I was never properly in the frame in nine out of ten shots, and thus ruined whole sequences.

The unfunny sequences are much more difficult to explain. I was attempting to mix fantasy with fact: for example, when the girl telephones that she will come to lunch, the man is so pleased that he picks up the phone-rest and starts to twirl round and round. The telephone wire winds around him, the junction-box comes off the wall and, after more twirling, a telegraph pole comes through the window followed by another, larger one; finally the girl from the exchange is wound in. Pure fantasy—but how to explain to the audience that the fantasy has ended when he walks out of the room, and what of the telephone girl who is now lying among the clutter of poles? I confess I just ignored the problem and made the transition by a straight cut, but the problem remains and leaves a vaguely uncomfortable feeling.

The film starts with the telephone ringing. In order to get this across visually I made the instrument jump vigorously up and down, as if to indicate the urgency of the summons. This shot always raises that inevitable question: "How did you do it?", and yet it was very easy. With the lens at table top level and the camera

*The tea, dinner and breakfast things—debris of lonely bachelordom—are scooped up into a perambulator which will be manoeuvred upstairs and the load decanted into the bath.*

running at 8 f.p.s., I put the phone half over the edge of the table and then poked up one finger from underneath and shook.

Characteristically, I had set up the camera and lights before remembering I needed two telegraph poles and an exchange headset. It is the insulators that transform a pole into a telegraph pole, but real insulators were too large. We solved the problem by borrowing a dozen egg-cups from the local hospital, filling them with molten wax and then embedding the heads of nails on the cross-pieces in the wax. The post office lent the proper headset, which turned out to be frighteningly different from the one we had tried to make.

#### Booking the "Stars"

After the dining room table is swept clean of crockery, it is decrumbed by the mice. A mouse farm—yes, there are such places!—supplied us with a pair of *Mousus Domesticus*. The word 'pair' worried the family and gave rise to such grim speculation that they insisted on the strongest security measures whenever the couple left their dressing-room for the floor! In the script they are called on to come out of their hole at the sound of a gong, walk up a ramp on to the table and start eating the crumbs, but it is difficult to get mice to follow the script; indeed all animals show a disappointing lack of interest in the glamour of film making. In the end, after many experiments, we found that a blast of air from a nozzle just out of camera range was quite a successful mouse-director.

To get them to enter the scene we disguised the blowing attachment of the vacuum cleaner as a mouse-hole, inserted the mice and blew. On the first take the lady mouse shot out as if from a cannon, with her feet clawing the air madly, but we dusted off her whiskers, and on the second



Gertrude was a moron among hens, but she did co-operate to a certain extent by playing cards with hero during her egg laying session.

take she made the most noble entrance—only to be under-exposed and hardly detectable.

The hen-house sequence gave a lot of trouble. We used a composite hen-house, mixing a real documentary hen-house with a studio set. The latter was in a small shed that was being built at the time, and I managed to persuade the builders to leave a hole in the wall through which I could insinuate head and shoulders while the nesting box was built around me. As I wear only pyjamas and dressing gown for most of the film, the top half of me was soon cooking under the lights while my lower half was out in the vegetable garden freezing among the cabbages.

Hens are funny creatures, not over blest with intelligence; but Gertrude was a moron among hens. Whether it was maidenly shyness or sleeplessness or just plain boredom I don't know, but she went hypnotic on us, and nothing would revive her. This was an advantage in one way since she would sit there holding a playing card in her beak without the slightest protestation but, alas! there was no telling when she would drop it. Can anyone use several hundred feet of hen-with-playing-card?

#### Bathroom Transition

I enjoyed taking the bathroom shots most of all. In the film, after the pram is lowered, the bath appears quite full of crockery. Then, after turning on the tap, the man backs into the camera so that the whole screen is filled with his dressing-gown, which drops to reveal him in the bath under all the dishes. This transition, apart from getting over obvious difficulties, allowed me to slide carefully under the stool on which the few visible pieces of china were poised. We had no water in the bath—the lens would have steamed up—and I sat on a very necessary cushion (bath tubs are extraordinarily hard when empty of water).

I added the window cleaner incident several days later. My sisters were having a tennis party and when rain forced them from the court I grabbed one of the young gentlemen and perched him on a ladder outside the bathroom window where he remained for a long time—much to the delight of the other tennis players and the amazement of the bus queue beneath.

The final sequence was one frantic rush. It was the last day of my vacation—the only day we could get the postman's uniform. And when the hour for shooting arrived, the girl I had asked to play the part did not turn up. I managed to persuade a very reluctant

sister to appear before the camera, but not for one moment longer than was absolutely necessary—for it was Sunday and the whole town seemed to be strolling before the front door on its afternoon walk.

For this scene we used lights, even though there was enough light in the porch to have made it possible to dispense with them. I have found it wise to use artificial light as much as possible, even in exteriors. They cast a certain shadow which gives the image that crispness so often missing in dull-day photography.

#### *Basic Lighting Unit*

For interiors I used, as a basic unit, a batten holding three photofloods wired for series/parallel switching. I always hang this over the area of action—taking care, of course, that none of the bulbs is visible from the camera lens. Not only does this batten help spot the action but it also gives a more natural light and gets rid of those awful shadows that sometimes play upon the backcloth. My second and favourite piece of lighting equipment is two 1,000 watt floodlights of the type used in railway marshalling yards. These cast a much softer light, and there is not the constant worry of wondering if and when they will burn out, but they are, unfortunately, extremely unwieldy. However, there is the compensation that they give everyone a Riviera tan (possible selling point, this, for clubs that have difficulty in getting lady members!).

#### *My Railway Dolly*

The last but one shot in the film is a tracking shot. I have devised quite a useful set-up for this. Two parallel tracks are laid in Hornby Dublo rails—on boards if the ground is rough, otherwise direct on the floor. On one of these tracks run two flat-topped waggons, while a single waggon runs on the other. A T-shaped piece of wood is placed on the waggons, and on this stands the tripod. If meticulous care is taken to see that the tracks are parallel and that the tiny wheels are not cracked with careless handling, this gives a very smooth track—and it has the unsuspected advantage that small boys are only too eager to help lay it. Also, by moving the contraption a sleeper at a time, very successful stop motion tracks may be made inside buildings where the light is too dim for actual movement. The tracking distance is virtually endless, since you can keep on taking the rails off from the back and sticking them on the front.

The film was shot in fifteen consecutive days, and I worked about ten hours each day, moving in slow, uneasy progress from



Top picture: The window cleaner is astonished by the scene that greets him in the bathroom. Second picture: a pot of tea helps her to compose herself while Gertrude deliberates whether she would be justified in producing an egg for an angel cake. (All photographs are frame enlargements from "Lady for Lunch".)

room to room, turning each into a chaos of wires, props and the junk inseparable from film making. Due to a certain understandable hostility from members of the family, I could only enlist co-operation for the actual moment of shooting. Depth of focus, exposure, action, all had to be set before I could persuade anybody to push the starter button. Demands for a second take called forth violent expostulation from the six different cameramen and women. It is inadvisable to direct and act in one's own films. All too often the face shows that the thoughts behind it are on focus and exposure and 'will this reel run out in the middle?' rather than on the supposed feelings of the character.

The film was first edited on an animated viewer without projection of any sort, since the only projector available at the time was a notorious scratcher. I have used a viewer quite happily on a sound film but with a silent film it seems to be psychologically impossible to draw it through slowly enough. The result is that scenes that were quite lively on the viewer dragged interminably when projected and had to be greatly pruned later. For pace is the first essential of a comedy film.

# IDEAS

*exchanged here*

Letters for publication are welcomed, but the Editor does not necessarily endorse the views expressed. Address: "Amateur Cine World", Link House, 24 Store Street, London, W.C.1.

## HOME-MADE PROJECTOR

Sir,—My home-constructed projector, with the exception of motor, valves, lamp and one or two gear wheels and lenses (which were chosen and matched up from an odd collection I had by me) was built entirely from stock materials, no castings being used. The worm drive gears for the top sprocket and one idler gear had to be made, as had also the sprockets, optical mountings and the remainder of the parts. The mechanism, sub-chassis and chassis were constructed from plate duralumin, the bearings for the mechanism being made of phosphor bronze rivetted into the plates which were lined up and reamed out to size afterwards. The spindles are all  $\frac{1}{16}$  in. silver steel.

The lamphouse, which has louvres wherever possible, is cooled by a fan mounted inside at the rear and fixed to the end of the shutter spindle which extends past the 100 watt, 30 volt lamp. The lamphouse was built from sheet iron, while the sub-chassis, on which is mounted the first amplifying valve, was made of aluminium and contains resistors, etc., for the valve. The gate is of stainless steel and permits optical framing. Film threading is simple and quick.

The sound drum is mounted on ball-races and is friction driven by the film. The light cell, inside the drum, is the 931A electron multiplier described by Mr. Hannaford (Oct. 1949) who has been extremely kind in advising me in the use of the cell. The claw mechanism has the conventional three-cornered cam, hardened and polished, actuating a fabric carriage, with square hole, to which the stainless steel claws are attached. The gate is not curved, and I found that by fixing the claws to the side of the fabric I not only obtained a straight line movement of the claws but also achieved a practically perfect action as the claws entered the perforations with a slightly curved down motion and withdrew with a slight upward motion, thus being practically frictionless.

Two transformers, one for the lamp giving 30 volts, the other for the L.T. and H.T. for the amplifier, giving the usual L.T. but having an H.T. output of 350 and 1,000 volts, I wound myself. The amplifier consists of two valves, the first an A.G./P., the second an A.C. Pen. The rectification for the valves is handled by a metal rectifier and the 1,000 volt rectification by a full-wave rectifier with the two plates connected to give half-wave rectification. Provision is also made for a gramophone pick-up or microphone.

During experiments with the sound, several thousand feet of film were run through the machine without a break or loss of loop and, in some cases, the film was not in very good condition! The complete outfit, including the speaker, fits into a carrying case measuring approximately 16in. x 12in. x 8in.

LONDON, W.14.

A. MACBEAN.

## SUPERIMPOSED COLOUR TITLES

Sir,—Surely someone has slipped in saying that you can't get red letters superimposed on a blue sky? ("Colour Titles and How to Film Them"—Dec.) I have done exactly this in my film, *Hometown Holidays*, where the red title is superimposed on a seaside shot with the waves coming in under it and a blue sky behind!

The trouble seems to be that the writer of the article has not troubled to try a few actual superimpositions. When you expose colour film to an intense colour, it does not become insensitive to other colours. The previous exposure merely causes a variation of colour and produces a tinge of its own. To get red I had to use orange letters, it is true, but I did get them. Where is the solution?

FILM SEXTET.

R. WRENHURST.

It probably lies in the climate! Your sky was no doubt the grey/purple so typical of this country: ample red is left in the Kodachrome emulsion to make some sort of a red or orange/red even after exposure to this particular colour. But if you first expose the film fully to a saturated

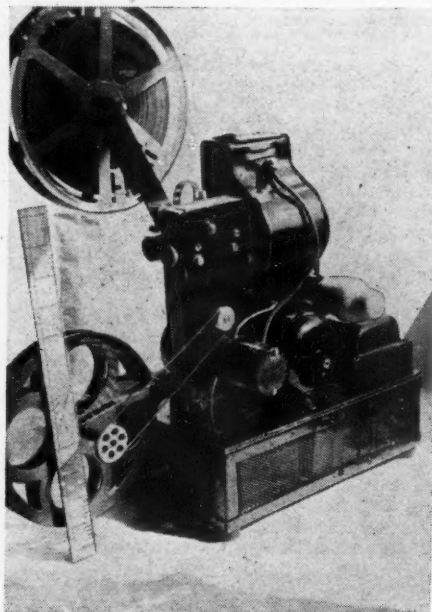
blue, then you cannot (as we said) superimpose thereon any other colour. The degree of exception to the general rule depends solely on the degree of colour saturation and the extent to which the superimposed colour is complementary to the background. Hence our comment that: "Broadly speaking and at least until you have acquired experience, you should only superimpose coloured lettering on the very dark, and preferably neutral-coloured, parts of the background picture".

### PLEASURES AND PAINS

Sir,—About 18 months ago my wife and I became very interested in cine and decided to buy our equipment new. We bought an 8mm. camera and projector and later, having overdone the borrowing business, an animated viewer and editor—also new—and the same make as camera and projector. We have exposed some 2,000ft. of film with, on the whole, excellent results, although we never use an exposure meter.

It was not long before we wanted some sound to go with our films, so a wire recorder was purchased. Why wire? you may ask. Well, it runs for one hour against the half hour of tape. This seemed to us a big point at the time, but not so important now.

Looking back, we have had much pleasure



A home-made sound projector designed and constructed by A. MacBean (see letter "Home-made Projector" opposite). The foot-rule effectively indicates its compactness.

from our hobby but we have struck some snags. The camera is excellent except when we forget to wind it up and it stops a few seconds after commencing filming. Result, a blank frame and loss of continuity. The projector is very good—gives a splendid picture of outstanding quality, but it will not maintain a constant speed. It has been back to the makers several times. The speed regulator seems crude to me. Imagine having to regulate a gramophone by a friction brake, which is the method used! I have burnt a hole in a sleeve of my coat reaching over the top of it adjusting the speed knob.

The viewer is grand, but it has a decided preference for stopping with the shutter closed, consequently no picture until it's moved slightly. Surely a small cam would have corrected this at no great cost? The recorder is splendid. It records and reproduces very faithfully, but the wire can get into an awful tangle, and it is not easy to edit. Incidentally, why do they charge £2 for a one hour reel of wire?

8mm. films are indeed difficult to get, but with the exception of Kodak, whose developing service is amazingly quick and very good, the time taken by many firms to develop and return films is so long that all interest in the film is lost by the time it does come back. I am still waiting for one film sent mid-August.

Thanks for the help A.C.W. has given us.  
GRAYS, ESSEX.

R. M. JOYES.

### BLIMP FOR THE ACE

Sir,—I recently changed my 200B Plus (16mm. sound conversion) for a G.B. L516 but in order to be able to project my 9.5mm. films I bought an Ace. On running them through I was struck by the amount of light-spill from the projector which I believed was impairing the quality of the screen picture. So the next step was to visit the local junk shop to see if I could find anything resembling a blimp-case—I had in mind something like a small bathroom cupboard. There was nothing of that sort, however, but what I did find was a portable wireless set in a wooden cabinet complete with hinged door at the back and carrying handle on top. Imagine my surprise when the dealer said I could have it for 7s. 6d. and do what I liked with the "innards"! The size was just about right.

In place of the dials at the side of the set I fitted a switch-box made from a cigar box and three radio-type switches for motor, lamp and pilot light. A hole at the base of this panel made an ideal inlet for the mains lead. The projector is located by

pieces of wood screwed down to the bottom of the case tight up against the base of the motor. I left the machine free to slide backwards and forwards as I found that the threading was more easily done when I slid it back an inch or so. The pilot light—a 230 volt 15 watt sign-type bulb—enables me to change reels without switching on the room lights. A hole bored in line with the lens completed the job and gave me a most attractive portable projector—there is an improvement in performance, too, as the only light from the projector now comes from the lens itself.

I have since adapted the machine to take the L516 lens by removing the existing mount and fitting a new one made from Juneero rod. The hole in the case was enlarged so that it is now a push-fit on the lens-barrel. I focus by moving the projector! The performance is now really outstanding, and in a well-blackened out room I get a brilliant 3ft. wide picture—I haven't needed to try for a larger one yet. I would like to add that I prefer 16mm. in everything but price and the time one has to wait for the films to be processed, but I am still dabbling in both gauges!

BINGLEY.

GEORGE H. GOODINGS.

#### PROFESSIONAL AID

Sir,—I think it would be a mistake to allow professional aid, as suggested by Mr. Sewell, in the making of amateur films submitted for competition. The result would not be a *bona fide* amateur film. Professional assistance to amateur stage actors is a different matter—it can be compared with the professional coaching of amateur athletes. In the event of a film getting an award through professional aid, it would be of little satisfaction to the club concerned, and surely even less to the professional who had only incompetent amateurs to compete against!

Magnitude of fees and other obstacles would rule out professionals in the top class, leaving only small-time 16mm. professional directors. And judging by the average 16mm. sponsored film we see, it is doubtful whether these directors would show much, if any, improvement over many experienced amateurs (I do not include myself!) used to working with limited materials and facilities.

I agree that many amateur films lack polish (among other things), although this does not seem to worry the competition judges unduly, and it may well be that Mr. Sewell's suggestion could profitably operate towards improvement in this respect. For example, many amateurs, like myself, lack

knowledge of such matters as make-up and wardrobe. Perhaps professional specialists in these and similar departments could be persuaded to enlighten us at fees somewhat less than the great directors themselves would require!

WOLVERHAMPTON.

PETER BOWEN.

#### UNFAIR?

Sir,—In suggesting that clubs should seek the assistance of professional directors, Mr. Sewell appears to have forgotten the lone worker. Such assistance would doubtless improve the work of clubs able to afford it, but in the Ten Best competition club films are judged against films made by individuals, and it would obviously be unfair to the latter were they required to compete against groups who were able to pay for expert guidance. For that matter, it would also be unfair on those many clubs who would be unable to afford it.

Such guidance would probably be a very good thing both for the clubs themselves and for the status of the amateur film movement, but do not let us complicate a sufficiently delicate issue by introducing the competitive element.

Congratulations on a wonderful Xmas issue!

CRAWLEY.

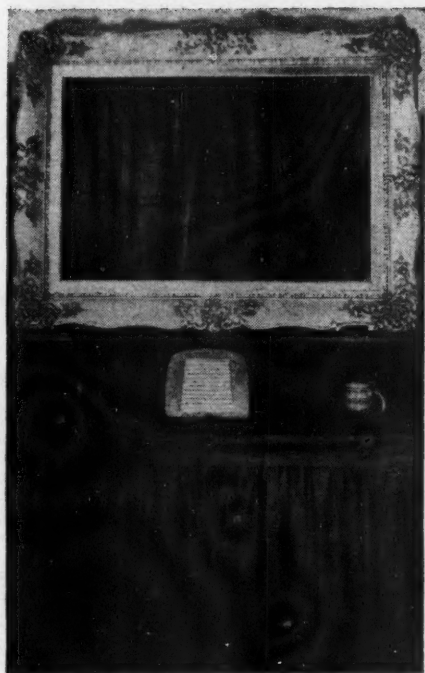
D. R. GENT.

#### NO PARALLEL

Sir,—The first reaction of many amateurs to Mr. Sewell's proposal will be that it would be unfair for the producers of competition films to have had the benefit of professional assistance, but I suggest that we should do well to remember that it appears that no cry of unfairness is raised by amateur drama groups who also enter for competitions. If they can accept the situation for the good of the amateur drama community, why cannot we?

There are, however, many obstacles to be surmounted. Mr. Sewell points out that for the medium and lower grade drama competitions, entries must be amateur throughout, but amateur film competitions are *not* graded, entrants of all degrees of experience competing against each other.

Also, it would be much more difficult for the amateur cine club to find both the man and the money. A drama club's main expenses are in hire of hall and costumes (though many make their own and in many cases only ordinary everyday dress is required). The cine club has much greater calls on its limited financial resources. Consider the price of film stock and the short life of photofloods, to take only two items!



The gilt frame of this unusual proscenium measures 47in. wide. The electrically controlled curtains are plum-coloured and there are red and green footlights. (See letter "Picture-frame Proscenium" in col. 2).

As regards the man, the services of directors in the front rank would obviously be unobtainable, and as for the director of commercial shorts, the amateur would in some cases be justified in requiring proof of ability before laying out any money! There is no parallel here with the stage director, for all stage plays are about *people*, and the producer of a play presented professionally in, say, repertory might be available to direct an amateur presentation of the same work. But most clubs have to make film plays in order to keep as many members as possible occupied, and it is by no means certain that the professional director of instructional or documentary films would necessarily fill the bill. Such a director would be learning (admittedly with often intractable material) no less than the team he was instructing, so would it not be reasonable to suggest he accepted a nominal fee, for after all, finance is really the crux of the problem.

Finally, Mr. Sewell conjectures on what would be the reaction were he to write a script for an amateur film destined for the Ten Best. I am sure all of us would welcome

good scripts from Mr. Sewell or anyone else: and the case is no different were the amateur to use one of the excellent scripts by Mr. Blakeston which have appeared in *A.C.W.* To revert once more to amateur drama, the amateur dramatic society cheerfully uses published plays. Indeed, it is often pointed out that, generally speaking, it relies too much on popular successes. As Mr. George Pearson says in his fascinating memoirs, trying to do everything oneself is absurd arrogance.

EAST SHEEN.

JOHN CONNELL.

### SIMPLE TITLING

Sir,—In recent issues of *A.C.W.* I have noticed comments on difficulties of titling. It would appear that those concerned haven't got films worth titling! Titling is much easier to do than shooting out of doors, as one has full control of light and materials. What could be easier for the beginner than setting his letters on the floor and shooting them with the camera in the hand?

For those who want a professional-like job and have a camera with frame counter, it is surely simple enough to jot down on the film carton a title against the relative frame number, and then at a later date rewind to that number and get a superimposed title by shooting white letters on a black background? This method is neat and easy, and I always use it.

CULTRA, CO. DOWN. W. N. MORTON.

### PICTURE-FRAME PROSCENIUM

Sir,—It was through reading *A.C.W.* that I first got the idea of building a proscenium, so I would like to add details of it to those already published. As can be seen from the photograph, it is made from a gilt frame (47in. wide). The curtains are of plum-coloured satin material and are electrically controlled.

Six red and six green footlights have separate controls and are fitted with a dimmer. A wooden case behind the proscenium contains the controlling apparatus and the screen. The lower portion is used for the storage of equipment.

CAMBERLEY.

J. BALLAUFF.

### RIVAL TO TELEVISION

Sir,—I have been a reader of *A.C.W.* for the past eight years, and would have been lost without it. I began as a small boy with a hand-turned 35mm. machine, then promoted myself to 9.5mm.—an excellent gauge. Then a rival appeared—television—and I found the family were no longer

interested in my hobby. So I parted with my old friend, the 200B, for a G.B. L516. Now I am the happiest fellow alive but for one thing: the ridiculous cost of film hire. Can nothing be done about it?

I should like to thank Mr. G. A. Gauld for his excellent articles on "Getting a Secondhand Projector into Shape." They have helped me tremendously in overhauling my L516. And I thank you for advice on the speaker a few months ago.

My wife and I really enjoy our hobby, even if the going is a little tough!

KINGSTHORPE, WORTHAMPTON. J. HOLT.

#### ANOTHER DIARY

Sir,—Inspired by Mr. J. Verney's diary entries I, too, have been improving my equipment and am sure readers will be glad to have the benefit of my successful experiments:

**1st April.** Bothered by my new Webo. Film jammed every few seconds. Dismantled it and, calling in a navvy who was drilling the street, got him to bore a 3.607" hole at right angles to the claw cam. Then, withdrawing all ball bearings, I substituted an equal number of fresh moth balls (Boots, 5½d.) after reducing these by immersion in 2.8 drachms of Solf (Timothy White). Re-assembled Webo—and found I had now a Bolex! Rather pleased.

**3rd. June.** Taking some street scenes. I couldn't get my tripod (specially made for me by my tailor) to stand still. At last found one of the legs was resting on a banana skin. Very puzzled. But at last I had an idea. I purchased two more bananas and placed a skin beneath each of the other legs. I then unscrewed the camera and resting it on a nearby pillar-box, continued to shoot.

**7th July.** My projector—a Paillard Bolex—has been emitting a much better series of foot-candles since I took out the maker's lamp and substituted an (ex. W.D.) acetylene burner (2/9½d.). Today, after a thoughtful morning, I removed the gate and nailed on a lantern slide carrier. This I further modified to take film strips, and with these I have discovered that I have simply no flicker whatsoever—even at 4 frames per kilocycle. (Will now have to see what can be done to induce a little.)

ABERDEEN. A. M. DAVIDSON.  
P.S. I trust Messrs. Pathescope and Cinex will take my nonsense in good part!

#### 9.5mm. SUPPLIES ABROAD

Sir,—I was interested to read of Mr. A. B. Lewis's experience in Austria with regard to Kodak film (Nov.). I too, spent

a holiday on the Continent last year and was told by my friends, prior to leaving, that the film situation over there was very good and that I need take only enough stock to cover the journey. Fortunately, I did not heed them. I took a goodly supply of Pathescope film and was thankful that I did, for 9.5mm. was quite unobtainable at any of the places I visited in Austria, Germany and Switzerland. I thought this rather surprising since 9.5mm. is alleged to be the continental gauge. On the other hand, the supply of 8mm. and 16mm. Kodachrome was excellent, particularly in Austria (except Vienna where all film is on the black market and almost unobtainable through normal channels).

I would advise all 9.5mm. users contemplating a continental holiday in 1952 to start collecting film now and not risk being disappointed. In any case, it is doubtful if one saves anything through buying film abroad, for one could be liable for duty and Purchase Tax.

LIVERPOOL 19.

M. PEALING.

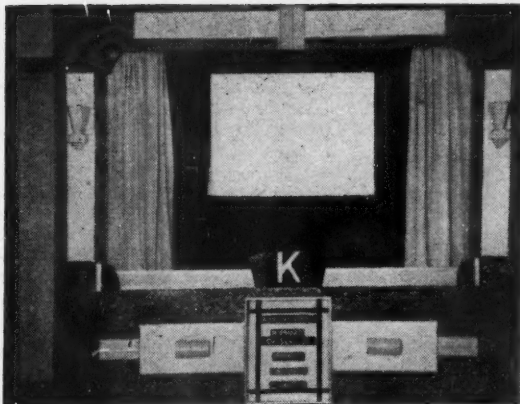
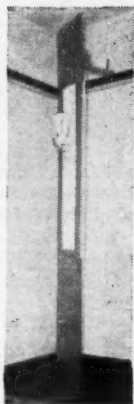
#### HOME SHOWMANSHIP

Sir,—As each month's issue comes along with details of prosceniums designed by readers it seems impossible that there could still be scope for originality, but I humbly submit details of my own apparatus in the hope that they will be of interest. My proscenium is completely portable and is normally erected in front of the window. The light framework is made from 1in. x 1½in. timber to which I have added a surround made from hardboard decorated with leatherette wallpaper with panels of cream embossed wallpaper. Other areas are covered with roughcast paint in blue, red and cream and the beading is painted gold.

The built-in programme board (interchangeable plastic letters) fits practically flush with the base of the proscenium at the bottom but the top is recessed about 2in., enabling it to be illuminated from above with a 230 volt 15 watt pigmy lamp. The two side panel lights (red) are 230 volt 40 watt: the footlights, blue, green and amber, are all 230 volts, with a total wattage of 135, and the base panel lights are two 6 volt 6 watt car lamps fed by a small 6 volt, 2 amp transformer.

The Government surplus motor used for operating the curtains is reversed by interchanging the high or low voltage terminals. This can be done with the aid of a double-pole double-throw switch. The whole proscenium is just under 10ft. wide and 8ft. high. It consists of five parts, held together by six wing nuts and bolts. The

Mr. Kelsall's proscenium ("Home Showmanship"—opposite) is one of the largest yet to be featured in these pages, measuring 10ft. by 8ft. overall. The smaller photograph shows how the end sections are fitted—they have wooden feet and a bar at the top which is attached to the picture rail.



two end sections (see photograph) have wooden feet and small adjustable arms at the top which fasten on to the picture rail with two small wing nuts and bolts. The top section comprises the curtain motor, runners and rings already in position to take the curtain hooks. Then there is the board which houses the footlights and programme board light, and finally the base. The screen and black back curtains are hung from the existing window rail.

For my control panel I have used an old loudspeaker cabinet which houses everything: an ex-Admiralty voltage regulator which dims all the lights of mains voltage, a transformer for the 6 volt panel lights which are dimmed by a small home-made variable resistance and all the switches for the turndowns lights, etc., which are arranged in order. There is a mains inlet cable and three outlet plugs: a four-pin plug for the motor of the screw-together type (obtainable from Government surplus stores) a three-pin plug for the mains voltage lights—the three-core cable enabling the footlights and side panel lights to be operated separately—and a small two pin plug for the base panel lights.

WILLASTON, CHESHIRE. D. H. KELSALL.

#### ● "HOW TO USE 9.5mm."

Sir,—After the generous treatment accorded my book, "How to Use 9.5mm." in your review in the November issue, I would appear ungrateful to complain of criticism. However, an unfortunate misprint ("sense" for "series") gives the impression that I contradict myself. No doubt the reviewer intended to contrast my views with those of Norman Jenkins, for whereas I advocate a black screen surround, Mr. Jenkins advises against it. But even though

"How to Use 9.5mm." is in the same series as "How to Project", there is nothing illogical in this. In what is intended to be a students' primer, advice should be based on current well-tryed practice and this at present calls for a black surround.

Mr. Jenkins is entitled to adopt a different line, for "How to Project" is clearly a more specialised work. Writing a complete book on this one subject, he can afford to exhort his readers to explore other avenues in search of detail refinements. But one should walk before trying to run. When we tire of seeing hairs crawling along the top of an unframed picture, we should step to the black surround before running to more elaborate measures.

In passing, I must remark that some of the other comments are hardly justified. My reviewer says: "on p.17 justice is not done to the hand-turned Pathe Baby: with it variable speeds from zero to 30 f.p.s. can easily be turned". From the review one gathers that in my opinion the Baby can be used at one speed only. But, within the narrow limits of a table of specifications, I have studiously avoided any such implication. Whereas the entry in the "Variable Speeds" column is "No" for single-speed spring-driven cameras, that for the hand-cranked Baby is "14 f.p.s. intended". The reader may readily deduce that the speed is variable over any limits within which smooth cranking is possible.

On the subject of shutters, I feel my reviewer confuses the average with the typical. A statistician may find that two Englishmen in three wear a cap or hat and he may even depict the "average Englishman" as a pin-man wearing two-thirds of a cap or two-thirds of a hat. However, when you want to show a foreigner a picture of a

typical Englishman, you would not think of producing the statistician's pin-man wearing two-thirds of a hat. You know that that is the last sort of Englishman he is likely to meet. Instead you pick on the most common example and show a man wearing a complete hat.

So it is with shutters. The average shutter has an opening of about 180 degrees. But nine out of ten have an opening of some other angle. So to illustrate a typical disc shutter, I chose what is perhaps the most common example in 9.5mm., that on the Dekko camera. To have shown a shutter opening of 180 degrees might have misled the reader into thinking that there is something sacred about a semicircular shutter. There is not.

These are small matters, however, and ones which any reader of "How to Use 9.5mm." can clarify for himself. I feel that the space they occupy might have been profitably employed in correcting an error of omission in the review as it stands. For no mention is made of the fact that the last chapter, which readers might expect to deal with colour films such as the imported 9.5mm. Kodachrome, or even Gevacolor, actually contains complete working details of the "two-and-a-half colour" additive system outlined two years ago in A.C.W. Using readily obtainable monochrome stock, this enables 9.5mm. enthusiasts to make colour films for about half the cost of imported subtractive materials.

BRENTWOOD, ESSEX. D. M. NEALE.

We paid unequivocal tribute to the accuracy, value and interest of Mr. Neale's book, and we stated quite clearly that the points we raised were matters of opinion, not of fact. We do not accept that they should go unnoted in order that the reader might be advised that the book contains details of a colour system which he read about in A.C.W. two years ago. As to 'errors' of omission, our reviews are not catalogues of contents.

#### SCRATCHES FROM BRAKE ARM

Sir,—I bought an Ace projector early this year and, like Mr. Buckler, also experienced trouble over scratches from the brake arm, but completely cured it by pushing a small length of rubber valve tubing over the end of the arm. So far as I can see, this has had no adverse effect on the running of the machine.

FIRTH, ORKNEY.

IAN CAMERON.

#### RAILWAY DOLLY

Sir,—More about camera dollies! The flanged wheels of mine (see photograph) are of cast iron on live axles with ball bearings and run very easily and smoothly on the steel rails. It is propelled by an assistant. The track is in 8ft. lengths and can quickly

be taken apart into separate rails and sleepers with chairs. Taper wedges are used to jack up the timber sleepers when working on uneven surfaces.

Although rubber tyres may be adequate for tracking shots on a smooth studio floor, I find the portable track indispensable for location shots. I designed and made this equipment so that I could obtain tracking shots for my documentary *Castles in Cambria* (neg.-pos. with post-synchronised sound). As a matter of interest, the photograph was taken on the bridge at Beaumaris.

LEICESTER.

E. A. MEADE.

#### WHY NOT STANDARDISED LAMP CAPS?

Sir,—Different makes of projector in many cases require lamps with different types of cap: bayonet, A.S.C.C., pre-focus, etc. I think all lamps should be of the pre-focus type, since if adjustment is necessary it can usually be carried out in the lamphouse. In this country I am charged about 5s. to 7s. 6d. extra just because my machine uses a pre-focus lamp while the next man's projector takes the cheaper screw cap type; and neither of us gets extra light or life. One type of lamp, one price, please! My lamps cost £4 each!

A. H. G. COLEMAN.

SALISBURY, S. RHODESIA.

#### BRITISH-MADE

Sir,—I heartily endorse Mr. Vinith Williams's remarks about that very excellent British camera—the Dekko. Like him, I had disappointing results from no fewer than four foreign-made cameras before acquiring a Dekko which gave some really excellent results. (Only a few days ago I saw someone



The track for this dolly is portable, consisting of separate 8ft. lengths. The designer finds it "indispensable for location shots". (See letter "Railway Dolly" in col. 1.)

using one at the famous Manly Beach just north of Sydney and could not resist having a chat with him). But I hope Mr. Williams will not think badly of me when I state that I have since disposed of it and acquired a Bolex H.16!

SYDNEY, N.S.W.

H. E. SWAFFER.

#### SPARE PARTS

Sir,—I enjoyed reading "From the Other Side of the Counter" (Dec.), but must protest that the author is taking an unnecessarily gloomy view with regard to the servicing of Pathe 200B and H projectors. Although spare parts may not be manufactured nowadays there are such things as good secondhand spares, and supplies of these should be available, surely, until the last machine is broken up? After all, it is still possible to obtain spares for motor-cars which were manufactured many years before either the 200B or H were thought of, although, I admit, they do need a lot of looking for at times!

LONDON, S.W.13.

DESMOND SMITH.

#### A PLACE FOR THE ARTIST

Sir,—In the fifty odd years that film has existed it is obviously impossible to expect a rise to full maturity but since about 1916 very little that is new has been introduced. Cutting and camera movement—that is as far forward as we have moved. More attention should surely be paid to composition of the visuals, controlled perhaps by an artist separate from the normal department of photography. As for sound, a skilled musician should be in control. And films should be far more strictly disciplined in sight and sound. It can be done: the short abstract colour films of Norman McLaren are perfect examples—perhaps the only ones. And many Soviet films show a considerable preoccupation with the problem, as does, in particular, *Odd Man Out*.

HOLT, NORFOLK.

C. R. GILLING.

... I want to thank you for such a splendid Christmas number. What a wealth of information, and interesting reading! The advertisements, too, are a real pleasure to read. If only I had the money to buy everything I fancied!

If the issue had been 2s. 6d. it would still be grand value for money. Good luck and best wishes to you and A.C.W.!

CREME, CHESHIRE.

N.E.H.

... A word of thanks for A.C.W. As a lone worker it is the only thing that keeps me going.

CHELTHENHAM.

R.M.R.

## Those Unusable Plots

(Continued from page 908)

- TITLE :** *I even tried Blogg's Castle...*  
**L.S.** The large foreign house.  
**TITLE :** *... but the sentry saw me first.*  
**M.S.** The bulldog scene.  
**TITLE :** *So I pushed off.*  
**M.S.** The gardener with the wheelbarrow.  
**TITLE :** *I asked the Old Man of the Sea.*  
**M.S. & C.U.** The old sailor.  
**TITLE :** *He told me to go to—*  
**L.S.** The bonfire.  
**TITLE :** *But just as I felt all washed up—*  
**M.S.** Waves on sea shore.  
**TITLE :** *I finally got something at a price I could afford.*  
**M.S.** The dog kennel.  
**C.U.** Sammy—he gives the thumbs up sign and grins. Fade out.

This kind of thing will naturally not cause roars of high-class laughter, and there are an awful lot of sub-titles, but there is so little humour on the screen that anything which tends towards smile-making is welcome. Do have a go at it!

Well, now we have come about as far as we can go without delving really deeply into Film Making. As you can guess, so much more could be written, especially about editing. To cover every possible problem would call for a volume. All I have been able to do is give you a number of useful general rules and some hints on the detail involved.

Advanced film makers may feel that I have been giving you a lot of careless advice and encouraging you to do less than the best. They would say: you will never make Ten Best winners this way. Maybe you don't want to aim too high, but I disagree about this not being the right road towards prize winning. You have to start somewhere, and I am sure it is better to have drawn you on with something less than perfection so that you feel that you can do it, than set too high a standard too early.

Later on, perhaps, I will come back and tell you more. In the meantime, echoing what I said somewhere near the beginning of the series, if I have persuaded you to make better hotch-potches than you have done before, I am sure we shall all feel happy. Goodbye for now!

#### A.C.W. CINE CIRCLES

We continue to receive most encouraging news of the progress of the A.C.W. 8mm., 9.5mm. and 16mm. Cine Circles, and hope to publish a short survey of their activities next month. If you would like to become a member, please write us giving a few details of your cine experience (or inexperience) and we will put you in touch with a suitable group.



Studio or exterior shot? Walter Brennan, Virginia Mayo and Kirk Douglas in a scene from "Along the Great Divide", directed by Raoul Walsh. This is Kirk Douglas's first 'outdoors' role.

The commercial cinema is experimenting with new pictorial techniques. Some of them are highly effective, others need polishing, but all are well worth studying closely because they can be adapted to amateur filming.

The Technicolor musical, *Lullaby of Broadway*, starring Doris Day and Gene Nelson, is the average story of a girl who believes her once-famous mother is still a musical comedy star whereas, in reality, she is a broken-voiced singer in a honky-tonk. The comedy springs from the efforts of two friends to keep the truth from the heroine, a conspiracy in which S. Z. Sakall, a wealthy, benevolent producer, participates and thereby almost lands himself and the heroine in the divorce court. The singing, dancing and Technicolor, keyed in mahogany browns and pastel greens and blues, make it pleasant entertainment.

Photographically, it introduces a new shot. A completely darkened screen bears one pin-point of light—a tiny, far-away singing countenance. Then the camera,

## HAPPY NEW IDEAS

apparently, tracks in steadily and the head grows larger and larger until, at last, it fills the screen. As no beam of light from a baby spot is discernible, the probability is that this progressive enlarging of the singer's face is achieved by a printing process, the image of the 'lone' face being successively enlarged, frame by frame.

It does seem that here is an idea which offers possibilities to an amateur unit, provided it could obtain the use of a long, dark corridor, for such an image could be reduced as well as enlarged. A vanishing fortune, pictured as bags of gold, could be shown shrinking down to a mere speck by taking a long, backward tracking shot away from the object. Gate focusing, painstaking rehearsal, and a steady camera 'dolly' would be essential, of course.

### Another New Device

Talking of zooming, there is another new example of this in *Along the Great Divide*, directed by Raoul Walsh, and starring Kirk Douglas and Virginia Mayo. Sid Hickox, in charge of photography, embellishes with another new device this powerful, if familiar, story of a U.S. marshal who goes through hell and the rigours of a waterless desert, in a successful effort to 'bring in' a wanted man. The zoom here looks like a rapid use of a telescopic lens, but probably isn't. The audience sees characters in the foreground attracted by a distant object lying on the ground—in one instance the body of a murdered man. The camera sweeps right up to the body in a twinkling. Actual tracking can be ruled out. No camera could track so far, so fast, so smoothly.

A telescopic lens? I think not. The watching characters in the foreground at the opening of the shot are, I hazard, standing before a back projection screen. The image of the dead man has been enlarged on successive frames of the b.p. film in an optical printer, very much as Doris Day's face is enlarged in *Lullaby of Broadway*.

But here again, the amateur could achieve a comparable result by other means—the use of a transparency or lantern slide shown by a projector which tracks in *simultaneously* with the tracking in of the camera. In this way fast enlargement would result, and the actual tracking length halved.

Another effect—in *David and Bathsheba*, directed by Henry King—is one of the most useful techniques to hit the screen since D. W. Griffith invented the fade. In this ponderous Biblical story, the forbidden love of King David for Bathsheba is unfolded somewhat as though Gregory Peck was H. M. Pulham, Esq., and Susan Hayward was Kitty Foyle, but its Technicolor, photographed by Leon Shamroy and with Leonard Doss as colour consultant, is agreeably free from over-bright and clashing contrasts and makes good play with warm bronze tones.

#### More Compelling than the "Flashback"

As in all 'good' American movies, there is no true love for the illicit lovers, and the sum total is a drawn-out compromise between history and the Hay's Office. Remark, however, the new way in which light and sound are used in place of a conventional flashback. Wandering with Bathsheba on the hills he once roved as a shepherd boy, David comes on the site of a forgotten battle, finding here a broken sword hilt, there a chariot wheel. In a second the sunlight fades. David's face is



Walter Talun as Goliath in the Fox film, "*David and Bathsheba*". The low viewpoint and his stance well in front of the warriors have the effect of increasing his apparent height, thus enhancing his formidable aspect. The camera takes the place of a smaller David who would need to stoop to see the giant as the camera sees him!



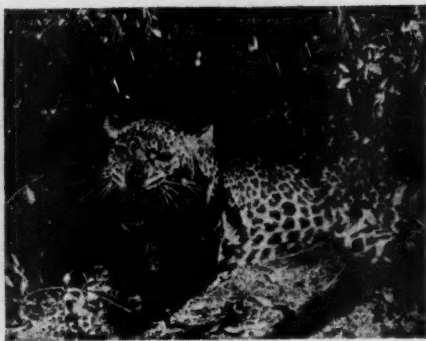
An agile Gene Nelson in a scene from "*Lullaby of Broadway*". He partners Doris Day—and Warners claim to have a singing-dancing team in the Astaire-Rogers class. The two have been seen together before, but in this film make their bow as co-stars.

stark against a dark, ominous background. On the sound track, faint at first, then growing louder, we hear war cries, the neighing of horses, the curses of men, the increasing thunder of chariot wheels, then the clash of swords and the moans of the dying.

We never see a single soldier. The camera never leaves David's face. Then Bathsheba calls the King from his reverie. The sounds shrink to silence. The screen brightens again. We have experienced battle portrayed only by light and sound. This is undoubtedly a much more compelling 'flashback' technique than the usual fade out followed by a battle scene, with subsequent fading in again. The pictorial image on the screen never varies, only the light change fading us into the past, and only sound portraying the battle.

#### Amateur Adaptation

Variations of it are well within the power of the amateur. Instead of fading out and filling the screen with whirls and flashes to denote, for example, the mental state of a patient undergoing an operation, one could use a record of voices and sounds indicative of past memories and emotional crises. Happy childhood memories could be evoked by a recording of the cries and shouts of children at play, the rippling of running streams, while the lighting on the patient's masked face could be intensified (those bright summers of yesteryear!) and dappled by moving an unseen leafy branch,



Friendly giraffe, unfriendly leopard about to pounce, and charging rhino make an effective appearance in "Where No Vultures Fly".

The Royal performance film, *Where No Vultures Fly*, story of a game warden who turns in revulsion from the slaughtering of animals by hunters to the founding of a game preserve in the African wilds, is a pleasing picture with a weak plot. The animals are the whole show. Despite the drawbacks of a wife who hankers for security and a professional photographer acquaintance who is smuggling ivory on the side, the hero sets out to save the beasts, overcomes official apathy, and succeeds. It is as simple as that.

Its Technicolor photography comprises mainly colourless veldt scenes, scrub, thorn bushes and grey, distant mountains. Forget the uninspired dialogue and the semi-shouts in which the characters deliver their dull dialogue to disguise its lack of punch, and enjoy a fair-enough safari into Tanganyika. It has first-rate thrills—notably a rhino charging a jeep, a persistent fellow who comes recklessly at the escaping truck time and time again.

Thrillingly cut, too, is an episode in which

the leading man's small son (William Simons), seeing a lion cub, picks it up, unaware that the lioness is on hand and is stalking him, ready to spring and kill to retrieve it! The suspense doubles when the boy, realising his danger, puts the cub down and the little creature, instead of returning to its mother, elects to follow him!

It trebles when the boy's mother, seeing his predicament and knowing it is the only last slim chance left, whispers to him to stand perfectly still. As the lioness approaches, sniffs at his shoes, then finally turns and pads away, one could, thanks to exactly right cutting, hear a pin drop during the showing of this sequence.

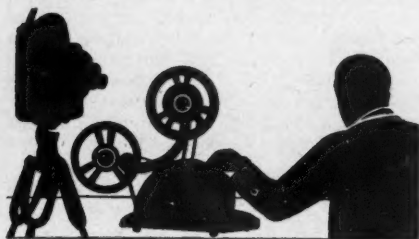
#### *Avoiding the Obvious*

But for a downright new idea, I commend you to the sequence in which an elephant charges hero Anthony Steele. The obvious is avoided. We do not see a huge elephant bearing down on us. Instead, director Harry Watt makes us the elephant by showing the man as the elephant sees him—small, panic-stricken, stumbling, as we go blundering after him in a high tracking shot. How powerful our viewpoint is, how commanding our god-like passage through the brush, how weak and confused the insignificant man who stumbles in panic before us! And then the elephant is shot. Our viewpoint halts, lurches, the brush comes rushing up towards us as the camera whirls round, and we go crashing down into the undergrowth—dead.

I am perfectly serious when I contend that a film director who can weave his magic so adroitly that he takes his audience so far 'out of themselves' that they momentarily imagine themselves to be a shot elephant has really achieved something new! In short, his new tracking shot has made new tracks.

So here's wishing you not only a happy New Year but new cine ideas in 1952.

# From the Other Side



## of the Counter

*Meet the dealer as fellow enthusiast as well as the man who supplies your cine requirements.*

"What does a cine camera cost?" We are often asked this ambiguous question by the customer to whom movie making is nothing more than an idea and who probably remembers little about any home film show he ever saw except perhaps a flickering jumpy picture produced by a man turning a handle on the box of tricks. You might think that with so green a prospective buyer in the place, the entire sales staff would immediately surround him and try to sell him the whole shop—but that's a bad way of doing business. There's always the danger of his leaving, not with the shop, but with the idea that home movies is a much too complicated business.

On the other hand, if we try to simplify it too much, we may do him (and ourselves) a bad turn. For example, many people shopping for their first cine camera believe that simplicity is the thing they are looking for. They are liable to buy an 8mm. camera like the Kodak 8/20 or a 16mm. like the Kodak B, not mainly because of the relatively low price but because the camera is easy to operate. On the face of it there is nothing wrong in that, but we know that one of two things will invariably happen. They will either get through very many rolls of film on straightforward and usually uninteresting movies, and remain blissfully unaware of the vast fields within reach of the amateur, or—if they are imaginative types—they will soon be disappointed with their first choice because of the limitations it imposes on them. They then become involved in a part-exchange deal which will, of course, cost them money.

Our advice is: look for versatility rather than simplicity in a camera! Even a complicated piece of equipment can be made to behave like a Kodak B, if the owner wishes, but it's good to have a camera which will cope with much more specialised work as your interest widens—as it will. Take the f/2.8 focusing lens on the Paillard L8, for instance. When this lens is focused on 10 feet, everything between 4½ feet and infinity will be sharp, thus giving precisely the same result as a fixed focus lens. But the operator always knows that he can focus to as close as 9 inches if he wants to, thus making the shooting of small objects, titles, etc., comparatively easy.

### *Why not a Simple Camera?*

So if you are contemplating the purchase of your first movie camera don't take the view that such features as a focusing lens, variable speeds, single frame device, turret head and so on are unnecessary complications. Of course, if your purse won't run to them, a simple camera it must be—and we say nothing against the simple camera. Used with a full knowledge of its limitations, it will yield first-class results. But the point we want to make is that the novice can't often have that knowledge. The real enthusiast who takes up cine because he's in love with films could doubtless turn out masterpieces with the most rudimentary of cameras; the less gifted of us need the assistance given by technical refinements. And let it be added at once that those refinements can be just as much a snare as unrelieved simplicity if they are improperly used.

All this probably sounds like sales talk. Persuade the customer to buy the most versatile—and expensive—equipment he can afford! More in it for us! Well, so there is, of course—on the short term view. But those of us on the other side of the counter know how often the keep-it-simple customer returns for a part-exchange deal. It's all a matter of *knowing* what you want. If you know how to use a simple camera, good luck to you! You're the sort who makes good films.

• • •

There is a natural sales resistance to little known products, and who can blame you? We, too, would think twice about shooting an important subject on a film we didn't know we could trust. You may have been offered Baucht film by your dealer and wondered about it. We wondered about it when it was offered to us some months ago—and found the answer when we tried out a hundred feet. Only yesterday we saw a

first-class movie produced by a professional on this French-made rather warm tone film.

We have had some complaints from customers that Baughet film is difficult to splice. Invariably these complaints come from that tough body of people who refuse to read instruction books. There is enclosed in every film tin a notice that a special cement must be used when splicing. We have it in stock. You only have to ask for it.

Before we paint too bright a picture about this useful addition to our film stock, let us hasten to point out something that may be a snag. The film is sold in England exclusive of the processing charge, and there have been complaints about the length of time taken in processing—though (as you may have noticed in last month's *A.C.W.*) arrangements for better service are now being made.

\* \* \*

There are now many excellent packaged films available on the Festival of Britain, London scenes and foreign travel, but there is still a marked shortage of films intended to entertain children. We can think of only one company that is distributing films of this type—and they are nearly all American-made. Surely some of our British companies could, if they put themselves out, produce 15-minute shorts that would sell well. There is a big demand for them. Amateur cine clubs, too, could do themselves some good financially were they to plan and

produce a series of 'shorts' for children. We guarantee that they would sell provided they were of reasonable enough standard. The producers wouldn't have the bother of marketing them, for the package film companies assure us that they would jump at the chance to buy well-made films that will entertain the children over Christmas. How about it for 1952? You would benefit yourselves, our customers—and us!

\* \* \*

Another example of how familiarity breeds contempt. One of our salesmen was recently demonstrating a Keystone projector to a customer. Suddenly there was a brilliant flash from the machine, all the showcase lights went out and all work momentarily stopped. Our experienced man had forgotten that the projector was supplied with an external transformer and had plugged it straight on to 230 volts, with the inevitable results of a blown fuse and an ominous grumbling sound from our service department. No wonder our customer didn't buy the Keystone! We are quite sure he thought it would burn his house down.

\* \* \*

Those whizz-pans! We have just watched five European cities swoop by on our screen so rapidly that we never did catch up with them. What can we do to prevent the inexperienced from committing this very common fault? We suppose we could sell them tripods without pan heads!

#### HOME PROCESSING ISN'T DIFFICULT (Continued from page 895)

immersed during washing, and the drum is not even kept constantly on the move, for I have no motor drive. So half an hour is allowed for the final wash, with frequent changes of water and frequent turning of the handle in intervals of putting bottles and things away and tidying up the room.

**Preparing Solutions:** Mention has been made of the two developers. These are mixed according to the Gevaert formulae because, although every writer has his own variants, they all seem to come to much the same thing. You have to mix the No. 1 developer yourself, or get someone to do it for you, and while you are at it, you may as well make up the No. 2 developer also, although any good MQ, such as I.D.20, would do. If you intend to do much processing, quite a bit of money may be saved by buying metol and hydroquinone as well as the sodas by the pound.

The reversing and clearing solutions are very simple, and accuracy in compounding them is not important. Fixing is done in ordinary acid-hypo—and that is all that is

needed. It is a good idea to keep each solution in a differently shaped bottle so that it can be identified by touch, and to label the corks as well as the bottles with scraps of adhesive tape.

The clearing and fixing solutions may be used over and over again. The reversing solution can be used twice, but it is better to throw it away each time. It is very cheap.

**Dust:** Drying is a subject in itself, but there is one dread that may be disposed of in two words: the fear of dust. And the two words are: Forget it.

I trust I have made it clear that this article is not a scientific statement and that the advice given is based solely on experience and commonsense. The outdated stock I have referred to was bought when the usual types of black and white film were unobtainable and there was a danger that shooting might have to stop. My family and I find a real pleasure in viewing pictures on the day they were taken, and the results compare well with those obtained on trade processed film. And above all there is the added satisfaction of using that delightful little phrase, "All my own work."



Members of Ickenham Film Society shoot a scene for their 9.5mm. production, "They're Hard to Catch".

By  
GEORGE H.  
SEWELL,  
F.R.P.S.

## ODD SHOTS

**Glass.** We were shooting pictures of large fluorescent and sodium bulbs, a very difficult subject to render convincingly. However much light you pour on the subject, the light source will provide only little pin point reflected high-lights, while the projected light will pass through the glass envelopes almost unimpeded and unrecorded, lighting only any metal parts within the envelopes. And the problem was aggravated because I wanted to show a shadow on the grey background behind the lamp. The answer was to provide large bright surfaces which, when reflected in the envelope of the lamp, provide sufficiently large areas to give a modelled effect. The ideal arrangement should be to support the lamp about 18 inches in front of the background; place a powerful spot not too far from the camera, a little higher than the bulb to cast a shadow and sufficiently to the side to avoid its maximum reflection from the bulb hitting back into the lens; then either side of the bulb, just outside the picture area and somewhat behind the bulb close to the background, place two large light coloured planes in such positions

that their reflections in the surface of the bulb can be seen in the camera. Either a 'silver' reflector or a white surface can be used. I prefer the latter as it does not give undue contrast and provides more interesting modelling. 'Niggers' should be used close to the camera to avoid any possibility of kick-back of unwanted reflections from light surfaces near the picture area.

**Garage Projection Box.** Came across quite an unexpected use of a garage the other day. Father had a 21st birthday on his hands and wanted to show a fairly large invited family gathering films of the early years of the victim. Being a good showman he also wanted the presentation to be impressive, but the house was small, so he used the garage as a projection box and erected a small marquee behind it to accommodate the audience. He pasted brown paper on the lower panes of the door, leaving the two top ones unobscured to act as projection port and viewing window. The show was of course, given in the evening.

The projector set-up was particularly ingenious. Two projectors placed side by side about 2ft. 6in. apart stood on a plank that ran between two wooden battens nailed to the top of the work

bench. The bottom of the plank and the bench top had been liberally lubricated with talc, and by sliding the whole thing left or right either of the projectors could be brought behind the projection port. Marks on the planks lined up in turn against a mark on one of the runners. This arrangement permitted one projector to be threaded while the other was running, and then slid into position and started up with the minimum of delay. Father said he got the idea from one of those cross-over slides that used to be issued by Bell & Howell for their Filmo cameras. Which reminds me that I haven't seen one of those gadgets for a very long time.

**Women Directors.** I really am a little bit frightened of mentioning times past because I appear to offend some

## I Am Very Glad I Saw the Films

I attended the Ten Best show hoping to learn something of the art of film-making now that I have at least partially mastered the craft of filming. I am very glad that I saw the films, for I am now satisfied that I have attained a reasonable standard of photography, and so can now concentrate on the other aspects of film-making.

You have often stated that in film-making photography is only 25% of the job, and this was borne out in your choice of prize-winners, for most of them appeared to require lessons in exposure control. Even the monochrome films showed glaring examples of exposure errors.

*Bobby* showed that under or over exposed colour shots, back-lit off-colour silhouettes, and bad colour matching do not prevent the winning of a prize even in a nature film. This film very clearly demonstrates that daylight Kodachrome does not give correct colour rendering when exposed in sunlight minus skylight, and that side and back lighting often give bad results. It also showed that a robin may be enticed indoors by a pre-arranged trail of crumbs.

*Lady for Lunch* was enjoyed so much that the photographic faults were forgotten. *How to Catch a Burglar* was pleasant, but not in the same class.

*Go West, Young Man* was very good, but I felt I missed some of the points through inadequate image size—more close-ups

readers so much by doing so, but I really must comment on the upsurging of Iris Fayde. Good luck to her and to Olive Beach Field! But I am afraid I must disabuse Miss Fayde of any idea of pioneering feminine emancipation in amateur movies. Way back in the earliest days of the hobby girls like Ruth Stuart were winning prizes in national competitions for the films they had made all on their own. The young woman who later became the wife of Peter Le Neve Foster was earning a reputation as his cameraman (or should it be camerawoman?). Earlier still Frances Lascot, Frances Larkins, and other members of the old London A.C.A. were making films written, photographed, directed and acted by women. So Miss Fayde has a fine tradition to carry on!

would have helped. *Paradise Cove* was quite pleasing in parts—the shot of Gradwell Junior's hands and feet in the sand I thought the best of the whole evening.

*Farewell to Childhood*—boring, and poor photography. *Click's Day* just went on and on for ever, while one's seat got harder and harder. Cut to a third of its present length it would be passable.

I saw only one example of really good clear titling; the rest were either fuzzy, lacking in contrast, partially missing (outside the projector frame), or lazily produced with an inefficient typewriter.

I came away puzzled as to why some of the films had won awards, for only *Lady for Lunch* and *Go West* seemed outstanding. I think it would be of great help to beginners in film-making if you would at some future date publish an analysis showing the points awarded to each of the films for story, continuity, photography, etc.

BISHOP'S STORTFORD. DEREK A. ASHWELL.

### ONLY TWO REAL FILMS

Our presentation was very successful—a complete sell-out. We did not show quite the same programme as that going the rounds (the four sets of films were completely booked up, so the club obtained their own programme direct from the producers.—Ed.) as we did not have *Bobby*, *Our Robin* or *Lady for Lunch*, but in their place we had all three of the others, so our patrons got eight for the price of seven. Comments volunteered or overheard were all favourable as to the general interest of the programme as a whole, but everyone, from the grimmest realist to the lushest sentimentalist, *everyone*

agreed that the outstanding item was *Go West*.

*Chick's Day* was accepted as an excellent and workmanlike job, but the majority opinion was that it was just a little on the long side in some sequences. *Nanhurst* was considered good, though one or two weren't quite sure about its amateur status. *Burglar* was admitted to have all-round excellence—picture, acting, script and sound—but was denied full marks for apeing the Americans, which I take to mean imitating them. The travelogue, *Wycombe*, however, got full marks, and apparently did not imitate anything, so the many good professional travel and scenic films I have seen must have been a mirage.

It was agreed, with few dissentients, that the standard this year was a good deal higher than last. My personal reaction is that six of the seven were pretty much what I

expected from the reports on them. I felt that four of them could have been put over unmistakably in written form (which was not the case in film) and that still pictures and explanatory captions would have given much of the effect of two of them. But *Go West* and *Burglar* could only have been done in film. Therefore, in my humble opinion they were the best, with *Go West* first as the longer sustained effort without any lowering of the general standard.

I don't think the question of imitation arises, since all the films concerned are an imitation in some way of previous films, nor do I think that the accent in which the film is made matters at all. All the films are first-rate in their different ways, and I would have been pleased to have made almost all of them. But I'd have been proudest of *Go West* and *Burglar*.

NEWCASTLE & DIST. A.C.A. G. CUMMIN.

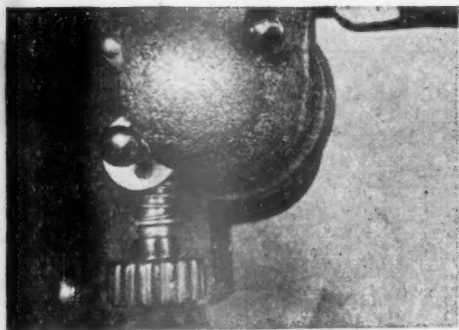
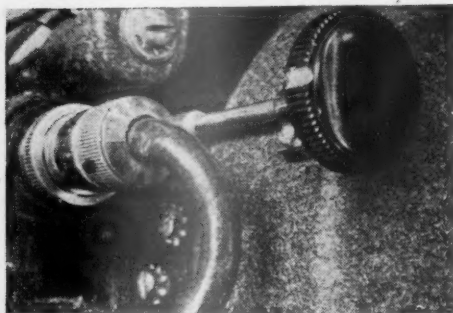
## WHERE YOU CAN SEE THE 1950 TEN BEST

	Date of Show	Theatre	Time	Presented by	Tickets
BATH	Dec. 20	<i>The Pump Room, Concert Hall</i>	7.45 p.m.	Grosvenor Film Productions	2s. from R. B. Brinkworth, 19 Grosvenor Place, Bath.
GLASGOW	Dec. 20, 21	St. Andrews (Berkeley) Hall, Glasgow, C.3.	7.30 p.m.	Glasgow Cine Club	1s. 6d. from J. M. Roy, 4 Claremont Gardens, Milngavie.
HORN-CHURCH	Dec. 21	Ardleigh Green School Hall	8.00 p.m.	Ardleigh House Film Society	1s. 6d. and 2s. from Mrs. K. M. Gillam, "Windover," The Grove, Upminster, Essex.
MANSFIELD	Jan. 1, 2	Museum Lecture Hall, Leeming Street	7.00 p.m.	Mansfield and District Cine Society	Admission free. Seats guaranteed for Jan. 1st performance if application is made to: R. Houldsworth, 68 Redcliffe Road, Mansfield, Notts.
TROWBRIDGE	Jan. 4	Town Hall	7.30 p.m.	Trowbridge and District Camera and Cine Club	2s. from P. R. Dicks, 77 The Down, Trowbridge, Wilts.
LYTHAM ST. ANNES	Jan. 9	Ansdeil Institute, Woodlands Road, Ansdeil	7.30 p.m.	Lytham St. Annes Film Society	1s. from C. P. Ramsbotham, 23 Ansdeil Road North, Lytham St. Annes.
TORQUAY	Jan. 9	Demonstration Theatre, Gas Showrooms, 112 Union St.	7.00 p.m.	South Devon Film Society	Admission by programme from Eric Woolley, c/o Walden Films Ltd., 189 Union Street, Torquay.
HARROW	Jan. 12	Kodak Hall, Headstone Drive, Wealdstone	3 and 7 p.m.	Kodak Works Photographic Society	1s. 6d. from W. Bullock, Kodak Works P.S., The Works, Headstone Drive, Wealdstone, Harrow, Middx.
BLACKBURN	Jan. 17, 19	Y.M.C.A., Limbrick	7.30 p.m.	Blackburn Arts Club	1s. 6d. from Miss E. L. Gray, 56 Granville Road, Blackburn.
LANCASTER	Jan. 22	Art Gallery, Storey Institute	7.15 p.m.	Lancaster Photographic Society	Admission by programme from G. L. Robertson, 16 Cheapside, Lancaster.
SUTTON-IN-ASHFIELD	Jan. 25	Wesleyan School Hall, Outram Street	7.00 p.m.	Ashfield Cine Club	Admission by programme (1s. 6d.) from H. L. Twidale, Photographic Supplier, Outram Street, Sutton-in-Ashfield.
LONDON	Jan. 26	St. James-at-Bowes Church Hall, Arcadian Gardens, Wood Green, N.22	7.30 p.m.	St. James-at-Bowes Film Unit	2s. from R. V. Prime, 104 New River Crescent, Palmers Green, N.13.
SOUTHPORT	Jan. 31, Feb. 1, 2	St. James's Memorial Hall, Lulworth Road, Birkdale	7.45 p.m.	St. James's Film Society	1s. 6d. from Kay & Foley Ltd., 249 Lord Street, Southport.

REMINDER : CLOSING DATE FOR THE TEN BEST FILMS OF 1951 COMPETITIONS : DEC. 31st, 1951

# A Lone-Worker's Diary

By J. VERNEY



Tracking control (top) and focusing control on the author's Amprosound. See diary entry for Nov. 15th.

**Nov. 1st.** Been busy of late overhauling my projection equipment to make certain that everything is functioning perfectly before the pre-Christmas shows really get under way. Tonight it was the turn of the sound optics, and I have been re-focusing the sound lens. From previous experience I knew it would be hopeless to attempt this rather delicate adjustment with the aid of a normal sound track so, not being able to afford one of the special test films made for the job, I had to find a substitute.

A 2ft. length of 5,000 cycle track film, spliced into a loop, served my purpose admirably and cost only 1s. a foot from the local G.B. dealer. In my view this type of track is quite adequate for general servicing work. Special test films with their various frequency tracks, steady, gliding and buzz, may be useful for manufacturers but their value to the projectionist is often over-rated.

The steady 5,000 cycle note produced from the track represents the maximum high frequency response obtainable from most library prints and unless the optical lens is properly set it will not be reproduced clearly and with good volume. Finding the correct setting is quite easily done by trial and error, moving the lens in and out (focusing) and rotating it (azimuth) for maximum volume level. The actual position of the scanning beam (tracking)—it should ride centrally on the track—is also adjustable.

If the beam is scanning too near to the picture area with a normal film, the frame lines will be picked up, producing a 24 cycle ripple. When too near to the outside edge, some of the light (and some frequencies in the case of a variable area track) will be lost. The steady note (or rather whistle!) will clearly indicate the presence of undue wow.

I judged the maximum volume setting by ear but, of course, the professionals would use an output meter connected in place of the loudspeaker.

One last point: it is important to remember to thread the loop with the emulsion the right way round, i.e., facing the screen.

**Nov. 6th.** Went to see a "sponsored" film this evening and, once again, I was disappointed by the quality. It is, however, pleasing to find that the average professional 16mm. producer's work is not up to the *best* amateur standard. Isn't this often the case, though, with other trades and activities?

Whatever the craft, be it carpentry, metal working or sports such as tennis, I have noticed that the work of the most experienced amateur compares very favourably with that of the *average* professional. Maybe it is because of the former's intense interest in his hobby and the fact that he works at it only when completely in the mood. It is a labour of love instead of his bread and butter.

Perhaps, too, he is successful because he has a natural flair for the work and can overcome difficulties by improvisation, even with the limited equipment at his disposal. Yes, there is no doubt that the advanced amateur (not necessarily the competition prize-winner) can give the narrow-gauge professional a very good run for his money!

**Nov. 9th.** Been running films through my projector during the past week and listening, with critical ear, to the quality of the sound after last week's adjustments. And I have been thinking about the fact that the sound lens in most machines is locked firmly in position by the manufacturer. For those who are critical and love to twiddle knobs (yes, I'm guilty!) it would seem very desirable to have some sort of mechanical adjustment for focusing and tracking. It would then be possible always to obtain optimum quality from any film; focus might be adjusted should the thickness of the base vary or the emulsion be on the other side, and the unpleasant effects of scratches or a misplaced sound track could be doctored.

I am told by a manufacturer, however, that it is considered that such controls in the hands of the inexperienced would not be desirable (as, indeed, one well understands), and that this was the reason why they are not more generally fitted as standard practice. By deciding on fixed settings the manufacturers know that the quality of the sound will always be reasonably good.

**Nov. 15th.** As a result of last Friday's meditations I have spent the past few evenings making another modification to my projector for *experimental purposes* (thank you, Lex!), fitting both focusing and tracking controls. The photographs show how it was done.

Both movements are spring-loaded to

prevent backlash, and the tracking control is simply an extension of the existing screwdriver adjustment which is normally locked. After pretty exhaustive tests I found that both devices worked well, although an early difficulty in setting the focus accurately with normal sound film led me to think that the micrometer adjustment was too fine.

I soon found out, however, that it was essential to concentrate on listening to the "top" frequency response only, for the setting to be critical. The easiest method, I later discovered, is to wait for a silent passage and then focus quickly for maximum background hiss.

**Nov. 20th.** The study of photographs—such as club production stills—in *A.C.W.* can be very rewarding. I have noticed that some Bolex owners fit their wide-angle lens in the top space in the turret while others choose this place for their telephotos. I find that I come into the latter category.

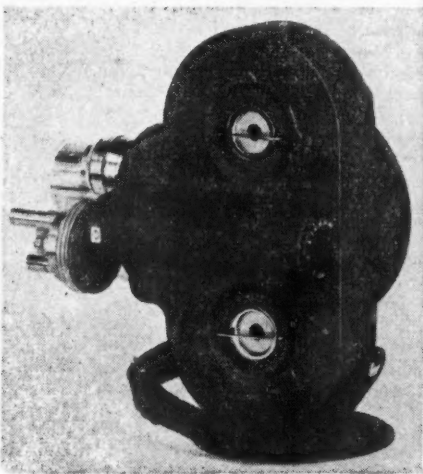
With the telephoto on top it is permanently in position over the built-in critical focuser whenever the standard lin. lens is in use and when the camera is being carried. I like it this way because I find that the long-focus lens is the ideal one to use for measuring distances accurately and quickly (because of the small depth of field, even at small stops) and so I have a range-finder always ready to hand. But perhaps other folk have reasons for not using this lens lay-out?

## We Test the New Apparatus

### BELL & HOWELL 70DL 16mm. CAMERA

This is a thoroughbred from a famous stable. It follows the traditional Bell & Howell design, incorporates some expected improvements, and in manufacture, finish, and performance is absolutely first class. It has its assured place among the camera aristocracy; and in giving with it their usual lifetime guarantee, the makers fairly assess its reliability.

**Construction.** Die-cast, bronze wrinkle finish. Two latches operating four catches release the lid which fits freely but with complete absence of any rotational freedom which would upset finder accuracy—the viewfinder tube, a separate die-casting, is attached to the lid. It carries a reference mark indicating the film plane position. A  $\frac{1}{2}$  in. adjustable strap is pivoted to the lower half of the camera body, for carrying and to embrace the left hand when operating "hand-held". The serial number is



engraved on the bottom pad face carrying the brass tripod bush.

The camera weighs 6lb., and is 5½in. wide x 8in. high x 8½in. long over 3in. lens. Capacity is 100 feet. Footage indication by geared dial, 1½in. diameter, advancing in steps of one foot. Twenty feet of film can be driven at one winding of the spring motor, which cuts out before the speed drops. Hand-drive is by a 20-frames-per-turn handle: winding-back, by the same handle, is limited because it winds up the spring and because there is no take-up on the supply spool—nor ratchet on the take-up spool—though the camera lid can be adapted to control both spools for further rewinding.

### Special Viewfinder

Taking speeds are infinitely variable from 8 to 64 frames per second, and marked for 8, 12, 16, 24, 32, 48, and 64. The shutter opening is more than 180 degrees, and gives 1/28 of a second exposure at 16 frames per second, and pro rata for the other speeds.

The viewfinder is rather special. It is "positive", in that the image defined is independent of slight shift of the eye, so that the accuracy is not impaired by the position of the eye or if glasses are worn. This is achieved by special objective lenses, to suit the range of camera lenses, which are mounted on a triple turret at the viewfinder front. The eyepiece has also the refinement of focusing adjustment. This

lens system gives an extremely bright viewfinder image: indeed, there may be some psychological disadvantage here, as the image viewed is so good that the later screened results may disappoint!

Parallax adjustment is required horizontally only, since the finder axis is in the same horizontal plane as the lens axis, and is provided by a circular knurled ring, calibrated from 3ft. to infinity, rotation of which against an index mark furnishes the necessary lateral displacement of the eyepiece.

### Standard Lens Mounts

The sweet-moving, positive indexing, three-lens turret, can be set in six positions: three for taking, and three for visual focusing. During the latter three, the camera cannot be operated. The visual focusing eyepiece is in the same straight line as the taking lens and viewfinder objective, and it permits a greatly enlarged view of a portion only of the frame, for really critical focusing. The turret can be grasped by its periphery for easy rotation without touching the lenses, and we wonder why the designers did not take the next logical step of knurling this, as they have done with the viewfinder turret. The lens mounts are the standard C type for 16mm. lenses.

**Operation.** The light starting button is neatly placed in a well, and can be locked in the operating position by a small plunger. Loading is very straightforward. Sliding one lever away from the gate allows full

## The Year's Apparatus at a Glance

*Here is a complete list of the cine equipment tested by ACW in 1951, with date of issue in which the reports appeared.*

### Cameras

Agfa Movex 8-L (8mm.)	March
Bell & Howell-Gaumont Viceroy (8mm.)	May
Pathe Webó Special (16mm. & 9.5mm.)	July

### Camera Accessories

Bilora tripod and pan and tilt head	May
Gevaert single-8 cassette	Jan.
Vebo critical focuser	Feb.
Vebo lens lever	Dec.
Vebo neutral density filter	Dec.
Vebo supplementary lenses	April

### Projectors

Agfa Movector (8mm.)	April
Bell & Howell-Gaumont 613 (16mm. silent)	Feb.
Bell & Howell-Gaumont 621 (16mm. sound)	May
Danson (16mm. sound)	May
Danson D.540 (16mm. sound)	Dec.
Ditmar Duo (16mm./8mm.)	Jan.
Guild-Arc (16mm. sound)	Oct.

### Projector Conversions and Projection Accessories

"Berriscope" guide rollers for the 200B	April
Lumaplast "Maxilite" screen	Sept.
Premier projector stand	March

### Viewers, Splicers and Rewinds

Dekko rewind heads (all gauges)	Jan.
Ditmar tri-film splicer	Nov.
Haynor 2 animated viewer (all gauges)	Aug.
Paillard tri-film splicer	Feb.

### Miscellaneous

Bertram Chronos P.E.C. exposure meter	Oct.
Danceland records	March
Gevaert Diaversal paper	Jan.
Kelly cine calculator	Aug.
Phidelity magnetic heads for tape recorders	April
Qualtape recorder kit	March
R. C. Lewis editing box	Oct.
Todd Perspex processing tank	Sept.
Weston Invercone attachment	Feb.

access for threading and displaces the two sprung 5-tooth sprockets away from their guide plates. It is "the work of a moment" to form the loop, engage with the double claws, wrap around the sprockets, and snap shut the gate: unless this is fully shut the camera lid cannot be replaced. Sprung idlers closely embrace 100ft. spools. Both gate and pressure plate are relieved longitudinally and highly polished. Lateral float is prevented by a neatly sprung side cheek.

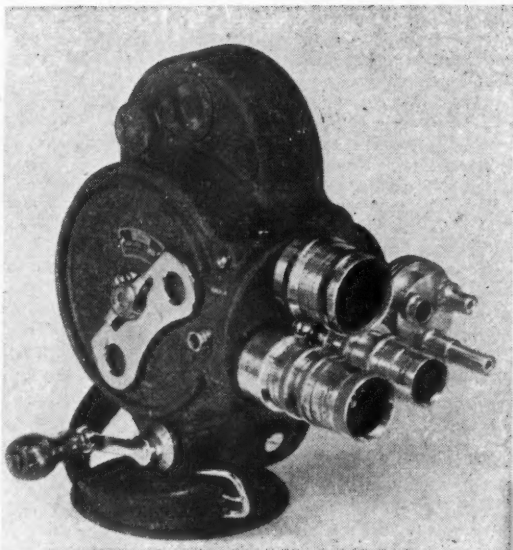
It handles well: a newcomer to filming might be surprised by the shape of the instrument, but it is tried and popular. Some operators prefer to place their left hand over the top, but the fingers are then tickled by the footage indicator dial, hence the makers' instructions to use the loop provided and grasp the finder tube.

On the other hand, it must be admitted that the camera *bulges*: and it cannot be laid down without resting on either the visual focus eyepiece or the viewfinder turret: so it must be put down carefully—as, of course, it should be. We only raise the matter as it shows a slight lack of proportion, having regard to the otherwise studied robustness and beefiness of the camera: strong wrists are indeed needed to wind it up, and strong *pairs* of fingers to open the two latches on the lid.

**Care and Maintenance.** Everything is readily accessible for cleaning, and oiling is required occasionally at five points. This and all instructions are most ably expressed in the camera manual: except that we advise occasional, not frequent, cleaning of camera and viewfinder lenses. The least touched the best. They should be kept capped where conditions are dirty or dusty or in sea spray, and the camera should always live in a kept-clean case.

**Accessories.** The standard lens supplied is the 1in.  $f/1.9$  Taylor, Taylor & Hobson Super Comat, bloomed, with click stops to  $f/22$  and closing about one further stop beyond this, and focusing down to 1ft. 6ins. in conveniently small steps. This lens is really fine: difficult subjects such as a black kitten on a white sheet came out with full contrast and no loss of detail. All the print could be comfortably read across half a page of the *Daily Telegraph*. Focus calibrations were as nearly exactly right as we could determine.

A slight annoyance is the placing of the



The new Bell & Howell 70DL 16mm. camera is robustly constructed and handles well. It weighs 6lb. Capacity is 100ft., footage indication by geared dial, advancing in steps of one foot. Twenty feet of film are driven at one winding of the powerful clockwork motor. Taking speeds are infinitely variable from 8 to 64 f.p.s.

index mark for focusing: it comes directly in line with the visual focusing eyepiece, which means that in the taking position it is rather hidden behind the viewfinder turret; and in practice one needs to set focus often enough without bothering with visual focusing. It would be a lot better about 30 rotational degrees earlier, in which position it would be just as convenient for visual focusing.

#### *The T number's Coming!*

This 1in. lens and the 0.7in.  $f/2.5$  and 3in.  $f/4$  can be used together on the turret without interference of any one on the field of another. Several accessories of a professional nature are available, including electric motor drive, external magazines, frame counter, rewind knobs, and spacers to move the viewfinder to suit the special 4in.  $T/2.5$  Panchrotil lens. (Note the T number—it's coming!)

The performance of the camera is up to its specification. The finder was found to be quite as accurate as could be measured: for very close subjects it is recommended to sight with finder set at infinity and then shift camera or subject one and a third inches laterally, this being the axial separation between camera and finder: we found this

to work very satisfactorily. Again, the still picture exposure time is given as 1/15 of a sec. with speed set at 16 frames per sec., and corresponding adjustment verified this.

The camera gets away to speed in every shot, and the exposure of the first frame is really indistinguishable from the rest of the shot. There are no blemishes of any sort between shots: every excuse for the man who doesn't want to do any cutting whatsoever! We have one very slight complaint: the frame line is not precisely central across the perforations, just noticeable in a reverse-motion shot on some projectors. Otherwise, a camera that inspires confidence luxuriously. Price: (with English 1in. f/1.9 lens definitely adorning the Chicago camera) is \$375 in America, but here £189 plus £84 purchase tax.

(Submitted by the Bell & Howell Co. Ltd., 17 Hanover Square, London, W.1.)

## POSSO TRANSPARENT PLASTIC SPOOLS

Available in 200ft. and 400ft. sizes in each of the three gauges, this French-made spool combines lightness with durability. Both cheeks of the 200ft. 8mm. reel we examined are sturdily ribbed to give added strength, and are marked in metres. The core is made of a light-weight non-magnetic alloy which makes the spool particularly valuable for use with tape-recorders.

Although the cheeks are adequately rigid, they are sufficiently flexible to ensure that they cannot be bent out of shape. The use of plastic also precludes the risk of film damage. Constructed in accordance with international specifications, the spool is well-finished and can be recommended.

Price: 200ft. (all gauges) 5s.; 400ft. 6s.

(Submitted by Actina Ltd., 10 Dane Street, High Holborn, London, W.C.1.)

## News from the Societies

**Albany P.F.U.** (Hon. Sec.: G. M. Demnan, 111 St. Leonard's Road, Hove, Sussex). The current film is nearing completion and scripts are being considered for the forthcoming production. *Island Holiday*—a member's 16mm. Kodachrome film—and the club's filmic record of local activities during 1951 (it features such events as the visit of Princess Elizabeth to Brighton and Hove, the Festival illuminations and an air display at Shoreham airport) were warmly received when screened at a recent public show with *The Blue Light*.

**Ardleigh House F.S.** (Hon. Sec.: Mrs. K. M. Gillham, Windover, The Grove, Upminster, Essex). Despite hectic preparations for the screening of the A.C.W. 1950 Ten Best (see Show Diary on page 93 for details) and the premiere of the first S.O.F. production, *A Good Name*, normal production and projection evenings are still being held. The cutting copy of *A Good Name* (900ft.) was shown with S.O.T. accompaniment to the local Council members for approval before the sound was transferred to film. The secretary writes that members are "proud of the film but have misgivings about shots taken in the council chamber on H.P.3 which have turned out to be very grainy and flat"—re-takes are, of course, impossible! Enthusiasts in Essex are reminded that the Ten Best show will be screened in a hall very near to Gallows Corner on the main Southend road. **Ashley F.U.** (Hon. Sec.: John Daborn, 5 Ashley Drive, Walton-on-Thames, Surrey). Current topic of conversation is the suggested merger with Kingston C.C. Seven 1951 club productions were shown at the annual presentation of Nov. 19th, including *The Millstream* (first 16mm. colour cartoon), *The Christmas Spirit*, and *Television Troubles* (prizewinners in the Pathescope 9.5mm. competition). The decision to re-design the animation table so that every possible effect that may be required can be produced has prompted some revision in the script of *The History of Walton*.

**Associated F.U.** (Hon. Sec.: B. Chapman, 4 Walkers Heath Road, Kings Norton, Birmingham 30). Although only formed in late September this new society—described by the secretary as a "junior cine club"—gave its first public film show last month, screening *Lorna Doone* and *Racing Around*. Meetings are held at 7 p.m. every Thursday.

**Auckland Eight Movie Club** (Hon. Sec.: E. B. Ellerm, c/o Leys Institute Library, Ponsonby, New

*Zealand*). Reports for the February issue, on sale January 15th should reach us not later than Dec. 19th. Club production stills are always welcome and should preferably be half-plate glossy prints.

**Zealand**. Despite a very wet evening (yes—it rains in New Zealand too!) an audience of more than 200 attended the club's presentation of the A.C.W. 1948 Ten Best. "Amateur Motion Pictures"—the club's monthly—commented: "It was an experience and a privilege to view these films and we are sure our members will feel that they have taught us a lot. Messrs. Kodak Ltd. donated a very fine programme which listed the films with extracts from the judges' comments." Tips for visitors who intend to visit the Great Barrier Reef: "... do not shoot from glass bottomed boats or in deep water from any boat. Wait for low tide and shoot through a few inches of water from your tripod—without a water-scope. Coral exposed at low tide is exactly the same as that found in deep water and on the screen is just as interesting. Taken from a boat in deep water, all shots will "shimmy" and be of little use for screening. **Belfast Y.M.C.A. C.S.** (Hon. Sec.: E. Silver, 23 Church Street, Belfast). High-light of last month's activities was the screening of the 1950 Ten Best on Nov. 29th. Other meetings were held according to plan, members' 8mm. films being screened during one evening, while another was devoted to titling. A note in the monthly circular suggests the use of an ear syringe (obtainable from any chemist) for removing dust from projector and camera. **Birmingham C.A.S.** (Hon. Sec.: F. A. Inshaw, 8 Corrie Croft, Sheldon, Birmingham 26). With effect from Jan. 1st meetings are to be held every Tuesday. The programme of activities will include talks, film shows and demonstrations of interest to both beginners and advanced workers. Readers are invited to attend.

**Bridgwater Y.M.C.A. C.C.** (Hon. Sec.: W. Trenchard, 34 Monmouth Street, Bridgwater, Somerset). A selection of films borrowed from the Wulfrun C.C. were screened at a recent meeting, a Bolex G.916 being used for the 9.5mm. and 16mm. films and a new Specto 500 for the 8mm. The secretary reports that the new Specto gave an excellent performance and that the light output was superior to that of the Bolex. The meeting concluded with a discussion on the respective merits of 9.5mm. and 8mm.—the

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secretary commenting that he would change to 8mm. himself but for the fact that he has 1,000ft. of 9.5mm. film!

**Cape C.C. (Hon. Sec.: J. G. Murray, Malta, Harding Road, Claremont, S.A.).** Over 280 members and guests assembled at the A.G.M. to elect new office bearers and see the films entered in the annual competition for the Glaysher Trophy. *A Young Man's Fancy*, by L. Gordon, gained the prize and Mr. Lentin's *Hermanus* came second. At a demonstration evening held earlier, members' equipment, valued at more than £3,000, was on show. V. C. Glaysher's *The Haunted House-bout* was screened at the same meeting.

**Cardiff A.C.S. (Hon. Sec.: J. R. A. Griffith, 24 Woodland Road, Whitchurch, Glam.).** Ian Stone and K. Dobson of Caerphilly screened and discussed the production of *The Pardoner's Tale*—Highly Commended in the 1950 Ten Best competition—at a meeting early in November. Later in the month J. G. Cattle lectured on "Filming on the Sea Bed". On Jan. 10th H. A. V. Bulleid, M.A., A.R.P.S., the well-known A.C.W. contributor, whose film *Nemesis* gained a silver plaque in the 1949 Ten Best, will visit the club.

**Carlisle & Border C.C. (Hon. Sec.: C. W. Jackson, 115 Dalton Road, Carlisle).** T. L. Charnock of the Huddersfield C.C. visited the club recently to screen his film *Scandinavia in Colour*. Recording trips in Denmark, Sweden and Norway, this 16mm. Kodachrome production had a S.O.T. musical accompaniment. Other films shown included *On Foot in Lakeland* and a short dealing with the visit to Huddersfield of Princess Elizabeth and the Duke of Edinburgh.

**City Films K.S. (Hon. Sec.: E. R. Wilson, 10 Asline Road, Sheffield 2).** Writing of the vicissitudes of the club's life during the past two years the secretary comments, in the latest issue of "Outline"—the club journal—on the team spirit now apparent in club activities. "The co-operation and keenness of all was particularly noticeable at the screening of the 1950 Ten Best. . . . Everyone did all they could to make the presentation a success." The filming of *The Threat* (now to be re-named as there is a professional film of the same title) is progressing well. **Durban Cine Eight Club (Organising Sec.: C. R. MacKenzie, 2 Carn Brea, St. Thomas's Road, Durban, S.A.).** "Yes, Spring is definitely here and another public holiday is upon us. Opportunity is at hand for some filming, and if you have no Kodachrome, don't be ashamed to use black and white," writes the editor in the club magazine. The ladies connected with the club are particularly popular just now, for the cakes, biscuits, etc., made for the club's cake sale brought in £18 for the fund (it now stands at nearly £62) for the purchase of a projector.

**Eccles A.C.G. (Hon. Sec.: Edward Higgins, 17 Basten Street, Higher Broughton, Manchester 7).** The first annual dinner to be held at the club's H.Q. took place on Nov. 23rd and was followed by a film show. Members of local societies were invited to attend the presentation of outstanding amateur films on Dec. 14th. Good progress continues to be made with the current productions, and scripts for next year's films are being considered. A demonstration of a Gem with A.C.E. sound unit and a cine quiz are planned for early January.

**Edinburgh C.S. (Hon. Sec.: W. S. Dobson, 20 Barnshot Road, Edinburgh 13).** About 800 people attended the shows of the 1950 Ten Best, which went without a single hitch. *Go West, Young Man* was voted the most popular film of the programme. A recent show of 16mm. and 9.5mm. productions from Dundee C.S. went down very well, the secretary reports, "as did the 'social squabble' night when members had an opportunity of airing their views and grievances". Preparations are going ahead for the next public film show on Jan. 4th. The restoration fund now stands at more than £26.

**Film Sextet (President: R. Wrenhurst, 11 Lynn Road, S.W.12).** The making of the film about a children's home has provided material for a story film entitled *Family Affair* which aims to show that

"home life is the real basis for happiness". A. Piner is now in charge of the second unit which will be responsible for the production of shorts. Experiments with sound synchronisation are continuing satisfactorily. Copies of the monthly magazine, "Silver Ripple" are available free.

**Glasgow C.C. (Hon. Sec.: W. B. Cockburn, 49 Southbrae Drive, Glasgow, W.3).** The first of the "group cameos"—an abstract film matched to a gramophone record—has been completed and was shown recently. Talks have included an illustrated lecture by Ernest Tytler on the making of professional films and one by Robert Anderson on the work of the cameraman. A genre film, *Illusion*, is now being made by the team which made *The Room*. It will be S.O.F. and the club's first attempt at depicting character with the aid of make-up. Some useful advice on this subject was given by Mr. Tytler and Mr. Anderson and, of course, Max Factor Ltd.

**Harrogate A.C.S. (Hon. Sec.: D. Johnson, 32 St. John's Road, Harrogate).** J. A. Garland, talking on "the history of the cinema" at a recent meeting, illustrated his lecture with lantern slides of early projects. *Isle of Arran*—an 8mm. holiday film by B. Middleton—was shown at a recent projection evening. Later Mr. Middleton demonstrated his home-built 9.5mm. sound conversion, screening a copy of *Land without Music*.

**Hounslow P.S. Cine Section (Hon. Sec.: G. Hanney, 167 Ellerman Avenue, Twickenham).** Scripts for the two forthcoming productions have now been completed; both will consist largely of exteriors. *When in Rome* will be a concerted club effort, while *Too Many Cooks* will be produced by the less experienced members. The annual auction sale, at which members dispose of unwanted equipment, has been fixed for some time this month. It is hoped to enrol a few more members shortly so that the waiting list can be abolished—one prospective member has been on it for nearly a year!

**Huddersfield C.C. (Hon. Sec.: N. C. Ashton, c/o N. C. Ashton Ltd., St. Andrews Road, Huddersfield).** The season is now well under way and recent activities have included the annual dance; a talk and demonstration on projection by L. Hirstwood; the screening of F. V. Brook's (the chairman) films of his tour of Australia and New Zealand; and a visit from Mr. Allsopp of Warley who showed his 1,600ft. S.O.T. production, *Continental Holiday*. A party from Halifax C.C. visited the club last month, screening their latest films.

**Isle of Wight A.C.S. (Hon. Sec.: L. W. Jennings, 6 Clarence Road, Newport, I.W.).** W. G. Sherratt talked about television at a recent meeting, describing his visits to the studios at Alexandra Palace and Lime Grove. He illustrated his lecture with stills loaned by the B.B.C. and projected by means of an epidiascope.

**Johannesburg P. & C.S. Cine Section (Hon. Sec.: J. K. Stokes, P.O. Box 7024, Johannesburg, S.A.).** The club competition which opened last September and will close in September of next year is run on original lines. Any member's film, screened at the regular monthly meeting, is judged by three members of a panel of judges appointed by the committee. The points awarded are noted in a confidential file and, at the end of the year, the films gaining the highest number of points will win the trophies—cups for the best monochrome film and best colour film. Films may be shown twice, the maker having the opportunity of modifying his film before the second screening. Points are awarded for entertainment value, general treatment of subject, continuity (editing, cutting and titling) and photography (composition and exposure).

**Leicester & Leicestershire C.S. (Hon. Sec.: R. Hill, 43 New Way Road, Leicester).** Meetings are now held on alternate Fridays at the new premises at Trinity Hall, Trinity Lane. A. E. Spencer, a new member, has worked with all three gauges and screened some of his 8mm. films at one of last month's meetings. J. L. Petcher, A.R.P.S., illustrated his recent talk on the making of nature films with some of his own productions. Two films, made specially

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for the occasion, are to be shown at the annual social evening on Dec. 21st. The prize-winning films in the club competition will be screened on Jan. 4th. Good progress is reported to have been made during the past year and there are some vacancies for new members: it is not necessary for them to possess equipment.

**Leigh & District C.S. (Hon. Sec.: E. C. Sourbatts, 71 Henrietta Street, Leigh, Lancs.).** W. Postlethwaite was awarded the Lancashire Amateur Cine Championship Cup for his film *A Gift in Time*. St. James F.S. of Southport were the runners-up with *In the Bag*. **Liverpool A.P.A. Cine Group (Hon. Sec.: Dr. D. Coleman, 6 Heald Street, Garston, Liverpool).** All tickets for the Ten Best shows on Nov. 28th and 29th were sold out two weeks before. *Holiday Town* (16mm.) and *Festival Journey* (8mm.), both colour films, were screened at the cocktail party held to mark the opening of the new H.Q. at 2 Bluecoat Chambers. Facilities for editing and processing are now available, and a library is to be organised. The nucleus is being contributed by members and it will be augmented by current issues. Potential members are invited to visit any of the fortnightly Tuesday meetings.

**Lytham St. Annes F.S. (Hon. Sec.: C. P. Ramsbotham, 23 Ansdell Road North, Lytham St. Annes).** The Festival of British Films, organised in co-operation with the local council, was a great success. The collections taken at each performance benefited the Social Welfare Council's funds by more than £6 while a similar amount went to club funds. The I.A.C. 1950 selection of prize-winning films was screened at the Ansdell Institute last month.

**Maghull & Lydiate Cine Society (Hon. Sec.: H. R. Groves, Richmond, Sandhurst Way, Lydiate, Nr. Liverpool).** First assignment for this newly-formed society was a request from the local parish council to record Festival celebrations in Maghull and Lydiate. "Open night" meetings are held regularly when local residents are invited to visit the club. The Secretary reports that this results in valuable publicity, new members being enrolled at every meeting. Work has begun on the script for a full length fiction film. An audience of 300 to 400 attend the children's film show in the Church Hall every Monday evening, there being no commercial cinema in the district. Meetings are held every Thursday evening at 8 p.m. New members are welcome.

**Manchester C.S. (Hon. Sec.: S. Kay, 6 Singleton Close, Kersal, Salford 7).** *Spring Fever*, a member's film, was screened at a recent meeting devoted to 8mm. In one sequence the director appears to play a match with a famous golfer—an effect achieved by skilful intercutting. *By Car to the Riviera*, by the same member, was also shown. Sound films screened during the month included *Steps of the Bullet*, *Another Case of Food Poisoning*, and *Instruments of the Orchestra* (all from the C.F.L.).

**Newcastle & District A.C.A. (Hon. Sec.: George Cammin, 143 Baywater Road, Newcastle upon Tyne 2).** It is hoped to include *Thirty Days Hath September* in the forthcoming public show, and club technicians, in co-operation with the News Theatre projectionist, are working on the construction of a 9.5mm. arc machine. The 16mm. films will be shown on an arc projector so, the secretary writes, "nothing less is good enough for the 9.5mm. group". Copies of "In Frame", the club magazine, will be sent to interested readers. Several shows have been given to local clubs and societies, and parties have visited Bishop Auckland and Whitley Bay where new clubs are being formed. Stories for next year's productions are under consideration.

**Norwich A.C.S. (Hon. Sec.: D. Robertson, 5 Essex Street, Norwich).** All three production groups are now hard at work. The 8mm. enthusiasts are concentrating on a slap-stick comedy about the adventures of a tramp and his violin; the 9.5mm. group are working on a whodunnit, and the 16mm. section are producing an industrial film and preparing the script for a period film. Meetings are held every

Tuesday evening at The Assembly House, Norwich: prospective new members are invited to attend.

**Northampton F.S.P.U. (Hamtune Films) (Organiser: Louis N. Warwick, 154 Kingsley Road, Northampton).** Films from Edinburgh C.S. and Wimbledon C.C. were screened at recent meetings. The film record of Ecton village Festival of Britain pageant has been shown to the local inhabitants in the village school-room. Camerawork for the Northampton Festival film is now nearly complete and filming has begun for the next production. The local cinema's presentation of *Filming for Fun*—the professional film consisting of excerpts from A.C.W. Ten Best prize-winners—brought members out in force.

**North Kent C.C. (Hon. Sec.: H. Forward, 46 Langdale Crescent, Bexleyheath, Kent).** A 9.5mm. unit has recently been formed and will go into production shortly. There are some vacancies for new members.

**Nottingham A.C.S. (Hon. Sec.: R. D. Brown, 96 St. Bartholomew Road Nottingham).** The Ten Best shows are over—and members agree that the congratulations received are ample reward for the efforts involved in the presentation. A "show of hands" poll taken on both evenings gave *Go West*, *Young Man* first favourite with *Bobby*, *our Robin* and *Paradise Cove* sharing second place. The Ashfield C.C. entertained members recently. H. W. J. Caswill of Patheoscope demonstrated the Son projector at a recent meeting, and members had the opportunity of thoroughly examining this projector and the new Webco camera. A programme of films from other clubs is to be shown on Jan. 7th.

**Planet F.S. (Hon. Sec.: Mrs. Ivy Smith, 8 Stone Hall Road, Winchmore Hill, N.21).** Hugh Baddeley—chairman of the society—is in Africa and could not be present for the Ninth Exhibition of Film Productions, so his introductory remarks were recorded on disc and played at the beginning of the shows. The lady members are to have the chance, soon, of scripting, shooting, editing and screening a film without male assistance. The publicity secretary requests that the attention of Iris Fayde be drawn to this!

**Plymouth A.C.S. (Hon. Sec.: W. J. Power, 8 Beaconfield Road, Plymouth).** R. W. S. Parriss screened some of his own films—several of which have gained A.C.W. leaders—at a recent meeting. It is hoped to arrange a show of amateur films each month. Good progress continues to be made with *Pools Paradise*, which will probably run to 300ft.

**Preston & District C.S. (Hon. Sec.: J. H. Swainson, 5 Park Road, Fultwood, Preston, Lancs.).** Outstanding event last month was the judging of the entries for the Richard Lunn cup. The annual party, at which the I.A.C. prize-winning films were shown, was held on Nov. 15th. J. Dempsey, the club's chairman, lectured on editing. A demonstration of interior lighting and a lecture on home processing are planned for this month.

**Rochdale & District C.S. (Hon. Sec.: H. R. Bond, Sun Bank Cottage, Shawclough, Rochdale).** Arrangements are being made with a local organisation for a children's film show at their Christmas party. The members' script and film competitions close next month: prizes for the best film in each gauge and the selected script will be provided by the president. A Christmas draw has been organised to help swell club funds.

**Rochdale Festival F.G. (Hon. Sec.: J. W. Clegg, 1 Milk Street, Rochdale).** A dance is being organised to raise funds "for the Christmas sequence" of the first film, *Rochdale 1951*. Members have built a twin turn-table record player and amplifier unit and the group's director of photography, G. Barnes, is working on the construction of a tape recorder. Members' own films were shown at a recent social gathering. Scripts, submitted for next year's production, are being considered.

**Sale C.S. (Hon. Sec.: Herbert G. Percival, 97 Ashton Lane, Ashton-on-Mersey, Sale, Manchester).** Following a recent screening of members' films, J. J. Butterworth (a 1948 Ten Best Films prize-winner) lectured on musical accompaniments, illustrating his

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talk with records from his own collection. *Never a Cross Word*, the society's first film, will be screened to the public for the first time when it is shown with *Cader Idris* and *Reflection* (both by Mr. Butterworth) at a presentation to be held at the conclusion of the local photographic society's exhibition.

**Southall P. & C.C.** (Hon. Sec.: Mrs. J. Robinson, 29 Devon Way, Heston, Hounslow, Middx.). The 9.5mm. comedy, *The Sword*, is now well under way and camerawork for *Homework* (8mm.) will begin shortly. Member F. Pateman's film, *Summer Snapshots*, which won the prize in the club's annual film competition, gained an award in the A.C.W. Intermediate Competition (see page 888 for details). The I.A.C. film, *A Day in the Life of the Young Martins*, and *Square Deal Sanderson* will be screened at the first film appreciation show next year.

**Stoke-on-Trent A.C.S.** (Hon. Sec.: W. A. Cooper, 17 Eleanor Crescent, Newcastle, Staffs.). Four different makes of sound recorder were brought along to a recent meeting so that comparative tests could be carried out. Another evening later in the month was devoted to a demonstration of trick photography. "An amusing innovation," the secretary writes, "was the cross-questioning of members, by another member—a solicitor—on their cine activities during the year. It was voted by all to be a really enjoyable, 'matey' affair." For the record—V. A. McKnight, a vice-president, recently gave an 8mm. show to an audience of over 300!

**Sunderland C.S.** (Hon. Sec.: W. L. Curle, 94 Wayman Street, Sunderland, Co. Durham). The Chief Constable was at the premiere of the club's thriller, *No Hard Feelings*. The local newspaper reported that the Chief had sat by and watched a "crime" take place—much to the disgust of some readers who did not follow the matter closely and believed that the police were failing in their duty! As a result of criticisms made after the presentation, scenes of the police rounding up the thieves are to be added. "It appears," the secretary comments, "that our public require justice to prevail... Even amateurs have a box-office."

**Swansea & District A.C.S.** (Hon. Sec.: D. Evans, Sunny Dale, Dynevor Road, Skewen, Glamorgan). Membership now stands at seventeen. A member discussed and demonstrated his home-made 9.5mm. projector at a recent meeting. New members, with or without apparatus, are welcome.

**Tunbridge Wells A.F.U.** (Hon. Sec.: Peter R. Nuttall, Westbury, Langton Green, Kent). *Alaskan Incident* and *The White Hell of Pitz Palu* were screened at recent public shows and met with an "excellent response". As a direct result membership has increased as has public interest in club activities. Film shows have been given for local organisations to augment funds for next year's production—a comedy. *Round the Town* has now been completed, although bad weather made the filming of re-takes exceptionally difficult. The formation of a film appreciation section is being considered. Subjects of recent lectures by members included titling, composition, cartooning and 9.5mm. sound film projection. New members are welcome.

**Wanganui A.C.S.** (Hon. Sec.: M. Broadhead, 81 Smithfield Road, Wanganui). Commenting on the suggestion by a member of the Manawatu C.S. that a New Zealand Federation of Movie Clubs be formed, "Film Flashes"—the monthly bulletin—agrees that "something on these lines would be a good move". It puts forward another idea, however—the formation of a New Zealand branch of the I.A.C. with affiliated clubs and individuals.

**Winstanley & Woodford C.C.** (Hon. Sec.: W. E. Dodd, 43 Burnham Road, Chingford, E.4.). Although formed many years ago, this society held its first public show recently. Despite pessimistic forecasts, there was an audience of 250 for the exhibition of members' and club productions. Fourfold F.S. visited the club recently to screen *Printing with a Silk Screen*, *People of Paper*, *Meet Me in the Local*, and two members' holiday films. Stanley Reed—

Film Appreciation Officer of the B.F.I.—lecturing on "The Director in Action", commended the methods of some professionals. He pointed out that both amateurs and professionals have to cope with similar difficulties.

**Wimbledon C.C.** (Hon. Sec.: Miss D. M. Sheppard, 35 Denmark Avenue, Wimbledon, S.W.19.). Bad weather delayed camerawork for the second road safety film, but it is now nearly complete. *Swing Mr. Charlie*, *There Was an Old Woman*, *Hurdening Starter King Gears*, *Persia*, and *Holidays in France* were screened to members of the Wimbledon F.S. recently. George C. Archer screened the last two to a gathering of Boy Scouts, and Tom Stewart showed a programme of 8mm. films which included *What the Eye Doesn't See*—a club production—to the Wimbledon Hard of Hearing Club. A programme of films from the Cambridge C.S. was shown last month. The judging of entries for the Brunel and Harris Cups Competition will take place on Jan. 1st. Membership stands at 27, and new members are welcome.

**Winchester A.C.S.** (Hon. Sec.: E. A. Burbage, 21 Hyde Street, Winchester, Hants.). The cine group of the Winchester P.S. forms the nucleus of this new society which held its inaugural meeting on Oct. 30th. Membership stands at thirty, with members working in all three gauges.

**Windsor F.U.** (Hon. Sec.: J. Robinson, 19 Alexandra Road, Windsor, Berks.). Several prize-winning and highly commended 9.5mm. films by John Marsh, A.R.P.S. (who will be remembered for his articles in A.C.W.) were screened during a recent "9.5mm. versus 16mm." discussion: members agreed that the results from the two gauges on the screen were indistinguishable. Plans are being made for the presentation, in the near future, of a selection of unusual and macabre amateur films.

**Wulfrun A.C.C.** (Hon. Sec.: G. Hayward, 32 Rupert Street, Wolverhampton). "Take a house-party, a sleep-walker, a seance and a burglar," Wulfrun writes, "and you have the ingredients for the winter production, *The Right Spirit*, the script for which is now being prepared". Filming will be entirely by artificial light, 16mm. black and white stock being used. Holiday films outnumbered all others at a recent 8mm. projection night. Sutton Coldfield C.S. visited the club recently with a programme of their films. Similar visits from the Stafford and Birmingham societies are planned for the near future. Club equipment available for use by members includes lighting equipment, effects records and animated viewers. There is also a comprehensive library.

#### NEW CLUBS

**Waterloooville.** A new society is being formed under the name of Waterloooville and District Photographic and Cine Club. Details from C. L. V. Hemsley, 250a London Road, Waterloooville, Portsmouth.

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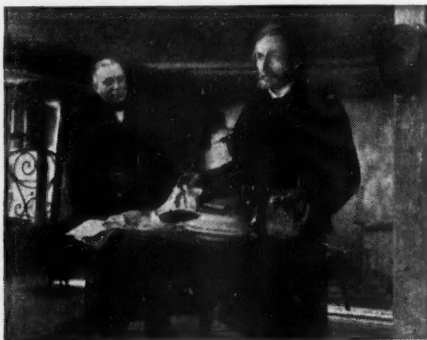
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and gun-play in this western about the El Paso Kid who becomes involved in a train hold-up while he is under arrest—and co-operates with the law to save the train.

### G.B. Film Library

**Trio.** 94m. D, Ken Annakin (*The Verger*, *Mr. Knowall*), Harold French (*The Sanatorium*). James Hayter, Anne Crawford, Jean Simmons, Roland Culver, Kathleen Harrison, Nigel Patrick, Michael Rennie. Film versions of three short stories by Somerset Maugham. *Mr. Knowall* is the most successful with a brilliant performance by Nigel Patrick. *The Verger* is amusing but slight, but *The Sanatorium*, the longest and most ambitious of the three, does not get over quite as well as it might. The film as a whole, however, is very entertaining.



A Scene from "D'homme a Hommes". (A.B.P. Library)

**The Milkman.** 90m. D, Charles Barton. Donald O'Connor, Jimmy Durante. Amusing comedy in which Jimmy Durante tries to teach Donald O'Connor to be a milkman. They become involved with gangsters but all ends happily.

**Shadow of the Eagle.** 93m. D, Sidney Salkow. Richard Greene, Greta Gynt, Valentina Cortese. The envoy of Catherine of Russia is sent to Venice to kidnap the pretender to her throne. He falls in love with his intended victim and abandons his mission. Engaging romantic drama with some attractive location photography.

**Mystery Submarine.** 77m. D, Douglas Sirk. Macdonald Carey, Marta Toren, Robert Douglas. Convincing submarine atmosphere in this adventure story about a German U-boat captain who, remaining free at the end of the war, operates his ship from a South American port.

### Ron Harris

**The Black Swan.** 82m. D, Henry King. Tyrone Power, Maureen O'Hara. Based on the novel by Rafael Sabatini: Morgan, the pirate, is made Governor of Jamaica. Good blood and thunder.

**Dancing in the Dark.** 90m. D, Irving Reis. William Powell, Mark Stevens, Betsy Drake. A matinee idol of the silent era returns to the industry as a talent scout—with surprising results. Music, singing and dancing and some glimpses of the workings of the 20th Century Fox studios.

**The Strange Love of Martha Ivers.** 119m. D, Lewis Milestone. Barbara Stanwyck, Van Heflin, Lizbeth Scott. Well directed and skilfully edited; deals with the tangled web of events which follow a small girl's murder of her aunt. Good acting.

**Affairs of Susan.** 110m. Joan Fontaine, George Brent. A girl and her love affairs. Light-hearted comedy.

**Manhandled.** 96m. D, Lewis R. Foster. Dorothy Lamour, Sterling Hayden, Dan Duryea. Exciting crime drama about a novelist who consults a psychiatrist about a recurring dream in which he murders his wife.

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## **Dick Barton Wins Through Again**

*(Continued from page 893)*

The other holiday film in the Class A prize list goes farther afield. *Awheel in the Cevennes*, by G. R. Kerby, was shot with care, and although it was largely made in the editing, Mr. Kerby had some good material to play around with. It was obviously impracticable to prepare a script, but by making a short sequence of each episode and linking them with shots of his companion cycling along the road and of a map showing their progress, he was able to produce a unified whole. "For each sequence I made a quick appreciation of the situation, rapidly prepared a script in my mind—sometimes adding to it as I filmed—and did my best to avoid continuity lapses by frequent changes of camera position."

Inevitably, since the journey is a long one, the film tends to be rather fragmentary, but camerawork is restrained, selection of viewpoint apt and continuity well managed. A more generous provision of close shots would have supplied the vitality the film lacks, but it holds the attention throughout. Indeed, the best compliment one can pay it is that one would willingly have seen more. And it isn't every amateur film of which one can say that!

### **Good Time Had by All**

A lone worker who began movie-making in 1937, Mr. Kerby nowadays concentrates mainly on holiday films and short episodes designed for making up into a magazine, as recently recommended in *A.C.W.* His two boys are "now just old enough to recognise themselves on the screen, and an enjoyable time is had by all of us whenever I have a projection session".

For *Awheel in the Cevennes* the Pathe Motocamera was slung in its case from the cycle crossbar and a small tubular tripod and stock of film was carried in the saddle bag. "The map showing our route was drawn in white ink on black matt paper. Two razor blades fixed side by side were then used to cut out a line 1/16th in. wide over the route we followed. The map was placed in the titler in front of a sheet of ground glass, with a third lamp behind the glass.

"A piece of black paper was held close behind the glass and when the camera was started, the paper was slowly pulled down to allow the rear lamp to illuminate the route as a thin white line gradually advancing. The shot was then cut and spliced in the film in the appropriate places."

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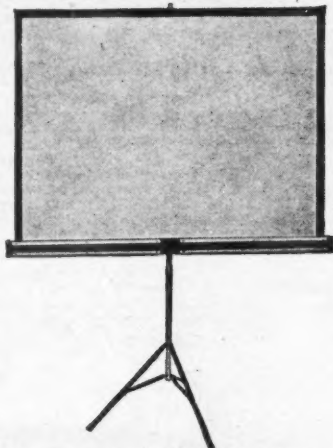
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